

U&lc

AaBbCcDdEeFfGgHhIiJjKkLlMmNnOoPp

UPPER AND LOWER CASE, THE INTERNATIONAL JOURNAL OF TYPE AND GRAPHIC DESIGN

QqRrSsTtUuVvWwXxYyZz1234567890&ÆCE\$§¢£%!?'()[]

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME 20, NUMBER 1, SPRING 1993, \$5.00 U.S., \$9.90 AUD

20



- selected memories
- why U&lc?
- two decades of typography and design
- message from itc: U&lc's changing role
- tech talk
- letters from readers
- nostalgia
- itc avant-garde gothic multiple masters
- what's new: itc cerigo
- illustration
- weird, wonderful & useless information
- art direction over the years
- the letter x
- from pasteup to pixels: U&lc's production evolution
- type in U&lc
- quirky alphabets
- scrapbook of serendipity and surprise
- U&lc colophon

twentieth anniversary issue

GIVE YOUR CREATIVITY AN ATTITUDE ADJUSTMENT



New from Letraset



Precision Type introduces two great new font software products: **Fontek DesignFonts™** from Letraset and Linotype-Hell's **Fonts-Just InTime™** CD-ROM.

Like all of the font software available from Precision Type, you'll find that our prices for these new products are very reasonable and that our service, both before and after you order, is the best in the business.

Call Precision Type for more information about Fontek DesignFonts, Fonts-Just In Time, and our complete line of fonts & font software from over 35 different companies. At Precision Type, we have your font.

THE COMPLETE FONT SOFTWARE RESOURCE

Fontek DesignFonts: get fingertip access to hundreds of unique graphic illustrations... right in your Macintosh font menu, just like any other Type1 font.

Custom Illustrations On The Spot!



Fontek DesignFonts combine the style of today's designers with the state of the art in today's technology.

You use DesignFont Images just like any other font character: add color, rotate, modify them in graphics programs or simply resize and generate Macintosh styles like outlines and shadows. Customize them any way you like!



Six Great Collections To Choose From!

ORGANICS. ATTITUDES. INCIDENTALS. NATURALS.

PRIMITIVES. RADICALS

Each font has a style that's all its own with between 75-100 graphic characters. Fontek DesignFonts give you a range of design theme that will enhance the appearance of your publications and add clarity and emphasis to your message.

The Precision Type Price Is Right: \$75.00 Per Font




Our low price makes it very affordable to add DesignFonts to your graphics collection. And, you can get the complete set of all six fonts - the DesignFont Portfolio for \$291.35... what a bright idea!

Available now from

Mo
 ELVIA
 Motthe
 Beethoven's Ninth
 SIN

Only an original can become a classic.

When you're creating an original look, you need the right typeface. And the best place to find it is in the Adobe Originals™  collection.

Announcing the latest Adobe Originals typefaces.

Created by Adobe type designers, Adobe Originals are award-winning new designs and updated classics that add a unique look to your work. Poetica™, and the Tekton™ and Viva™ multiple master typefaces are the latest additions.

One-of-a-kind offer – \$89 each!


Until November 30, 1993, you can buy the Adobe Originals type packages shown for only \$89 each – that's up to \$189 off the suggested retail price. Or buy all four for only \$299 and save \$491!

Each of these brand new packages comes with a beautiful specimen book. And two are multiple master typefaces that let you create thousands of custom fonts. At this great price, they're an easy way to

add excitement to your work. But hurry, because a unique offer like this only comes around once.

To order, return the coupon. Or call **1-800-833-6687, Dept. E, Ext. 2248**. And ask about the Adobe™ Type Library, Adobe's collection of more than 1,700 quality typefaces from the world's leading foundries.



 **Viva Multiple Master, \$145 now \$89**
 Makes a statement larger than life. Create variations in weight and width. Designed by Carol Twombly.

abcdefghijklmnop
 ABCDEFGH
 a a a a a a a a
 a a a a a a a a
 a a a a a a a a
 a a a a a a a a
 a a a a a a a a

na Lisa

S blue jeans

CASABLANCA

Symphony

Tekton Multiple Master, \$185 now \$89
As casual as your favorite pair of jeans. Create variations in weight and width. Designed by David Siegel. Regular and Oblique.

abcdefghijkl
ABCDEFGHI
aaaaaaaaa
aaaaaaaaa
aaaaaaaaa
aaaaaaaaa
aaaaaaaaa
aaaaaaaaa

Poetica 1, \$275 now \$89
The elegance of Renaissance calligraphy, without the work. Designed by Robert Slimbach.

Chancery I
abcdeFGHIJ&123
Chancery II
abcdeFGHIJ&123
Chancery III
abcdeFGHIJ&12
Chancery IV
abcdeFGHIJ&123
Chancery Expert
1/4 1/2 3/4 1/8 ff fl ffl 123
Roman Small Capitals
ABCDEFGHI&123
Roman Small Capitals Alternate
KLMNQVWZ

Poetica 2, \$185 now \$89
To be used with Poetica 1.

Swash Capitals I
ABCDEFGHIJ
Swash Capitals II
ABCDEFGH
Swash Capitals III
ABCDEFGHI
Swash Capitals IV
ABCDEFGHI

Initial Swash Capitals
A B C D E F G
Lowercase Alternates I & II
b d f g d o w y z z
Lowercase Beginnings I & II
S h e f j t u v w
Lowercase Endings I & II
a c e g h l l m n
Ligatures
ch ff Hi ffigg st Th
Ampersands
e e & & e &
Ornaments
~ * ~ ~ ~

SPECIAL OFFER - ONLY \$89

By fax Complete and send with credit card payment to **1-408-655-6096**.

By mail Send completed order form with payment to Attn: Inside Sales, Adobe Systems, P.O. Box 7900, Mountain View, CA 94039-7900.

Order Information

YES, send me the Adobe typeface(s) of my choice:
 Poetica 1 Poetica 2 Mac® or PC
 Tekton (Mac only) Viva (Mac only)
\$89 each or \$299 for all four x Qty _____ = \$ _____
Sales Tax (Residents of AZ, CA, CT, FL, GA, IL, MA, MD, MN, MO, NJ, NM, NY, OH, PA, TX, VA and WA add appropriate sales tax) \$ _____
Shipping (US orders \$7.50, Canadian orders \$10.50) \$ _____
 Send me a \$29 sampler disk with Blackoak™, Juniper™, Poetica Ornaments, Poetica Chancery II and Trajan™ Regular (Mac only). \$ _____
Total \$ _____

Payment Information

Check/money order enclosed by mail. (Make payable to Adobe Systems Incorporated in U.S. dollars, drawn on a U.S. bank.)
 VISA MasterCard American Express _____
Exp. Date _____

Acct. # _____
Name as it appears on credit card (please print) _____
Signature (required for credit card purchase) _____

Shipping Information

Name _____
Company _____
Address (No P.O. boxes please) _____
City _____ State _____ Zip/Postal Code _____
Country _____ Telephone _____

E-22-48-C
Order form good in the U.S.A. and Canada only. Outside the U.S.A. and Canada, contact your local distributor. Purchase orders and C.O.D.s not accepted. Allow 4-6 weeks for delivery. Offer valid through November 30, 1993. Offer not valid in combination with any other special offer. Offer subject to withdrawal.
Adobe, the Adobe logo, Adobe Originals, the Adobe Originals logo, Blackoak, Juniper, Poetica, Tekton, Trajan and Viva are trademarks of Adobe Systems Incorporated which may be registered in certain jurisdictions. Mac is a registered trademark of Apple Computer, Inc. Copyright © 1993 Adobe Systems Incorporated. All rights reserved.

Message from ITC U&lc 20 Years of Change

by Mark J. Batty
President & CEO,
International
Typeface
Corporation

The problem has always been the same. But times and people, attitudes and technologies change. So the answers are never the same. Well, almost never.

When Herb Lubalin (*U&lc*'s editor and designer), Aaron Burns and Ed Rondthaler (ITC's president and chairman of the board, respectively) developed the first issue in 1973, the manifold objectives were the following:

- to build an awareness of and enthusiasm and eagerness for ITC typefaces among users and specifiers of type and typography
- to showcase expert typography
- to be fresh and visually energetic
- to be friendly
- to be unique
- to not be a typical trade journal
- to be entertaining and informative
- to be highly readable but never dull

Easy to enumerate. Not so easy to do.

Perhaps the greatest challenge to *U&lc*'s publishers, editors and designers over these past two decades has been to know that when they feel they have reached their editorial, design and marketing goals, it is time to change...to change the editorial voice, to change the graphic face.

New technologies (from metal, to film, to digital typesetting) changed what could be done and even what should be done.

What was considered exquisite typography 20 years ago could be considered poorly spaced, poorly kerned and boring today.

Fresh looks to attract today's readers must be more than cosmetic variations of what once was fresh. The very word *was* tells you that what once was ripe may today be rotten.

Over the years *U&lc*'s creators and contributors have frequently, often annually, looked back over their editorial and design shoulders to be sure that what they did yesterday was still in touch with the times and, if not, change *U&lc*'s voice and face to keep it fresh and vital.

ITC's management has always taken the role of *U&lc* very seriously, viewing it not only as a marketing tool, but as an eye and mind opener, a spirited stimulant for creative people, constantly striving to blend the best of two worlds—energetic graphics and clear, effective communication.

If you like *U&lc* today, don't be surprised if it keeps changing. We will always want to keep it, and you, up with the times. Change is our essential constant.

As you look through this issue of *U&lc*, you will be taking a nostalgic journey through selected pages, features and images produced during the last 20 years. Enjoy them. And, with us, look forward to more, but not more of the same, in the next 20 years.

IN THIS ANNIVERSARY ISSUE

6

Message from ITC

Mark Batty reflects on *U&lc*'s changing role

7

Why U&lc?

A reprise of an editorial in the first issue explaining the purpose of this journal

8

U&lc Scrapbook

A 16-page tribute with a selection of images and reader memories

10

Quirky Alphabets

Unique interpretations from A to Z

14

From Pasteup to Pixels

The production process for *U&lc* has evolved, mirroring changes in technology

16

My Darling Herb

Letters from *U&lc* readers: something from everybody

20

Type in U&lc

Interpretations in typography

26

Art Direction

Steven Heller's case study of this journal's design over the years

46

What's New from ITC

ITC Cerigo™ is classic and elegant

52

ITC Avant Garde Gothic® is now a multiple master typeface

54

The Letter X

Allan Haley discusses an ancient but hard to pronounce letter

57

Tech Talk

58

ITC Center

The Type Directors Club annual exhibit

79

Obituary: Bob Farber

79

U&lc Colophon

THE DESIGNERS

International Typeface Corporation would like to thank Paul Davis, Myrna Davis, Lisa Mazur, Chalkley Calderwood and Haruetai Muodtong of Paul Davis Studio, New York, for the design of this issue of *U&lc*. Cover design: Paul Davis

GUEST CONTRIBUTORS

U&lc wishes to thank Karen Janssen and Leslie Sherr for their research, interviews and writing. Eric Nuener and Jutta Janssen provided invaluable research and fact-checking. And special thanks goes to Ed Gottschall, Ed Benguiat and Sid Timm, whose personal memories provided far more insight than any 80-issue archive.

International Typeface Corporation
U&lc

VOLUME TWENTY, NUMBER ONE, SPRING 1993

EXECUTIVE PUBLISHER: CHARLES M. WILHELM
EDITOR: MARGARET RICHARDSON
MANAGING EDITOR: JOYCE RUTTER KAYE
EDITORIAL DIRECTOR: ALLAN HALEY
CONSULTING EDITOR: EDWARD GOTTSCHALL

GRAPHIC DESIGN: PAUL DAVIS STUDIO
ART/PRODUCTION MANAGER: JANE DI BUCCI
ART/PRODUCTION COORDINATOR: CLIVE CHIU
ART/PRODUCTION: JAMES MONTALBANO, SID TIMM

OPERATIONS: REBECCA L. PAPPAS
PUBLIC & MEDIA RELATIONS: SHARON BODENSCHATZ
SUBSCRIPTIONS: ELOISE A. COLEMAN
ADVERTISING SALES: CALHOUN & ASSOCIATES
(404) 594-1790 FAX: (404) 594-1849

© INTERNATIONAL TYPEFACE CORPORATION 1993. U&lc (ISSN 0362 6245) IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION, 866 SECOND AVENUE, NEW YORK, NY 10017. ITC IS A SUBSIDIARY OF ESSELTE LETRASET. U.S. SUBSCRIPTION RATES, \$30 FOR THREE YEARS; FOREIGN AIRMAIL SUBSCRIPTIONS, \$60 U.S. FOR THREE YEARS; U.S. FUNDS DRAWN ON U.S. BANK. FOR ADDITIONAL INFORMATION CALL (212) 371-0699. SECOND-CLASS POSTAGE PAID AT NEW YORK, NY AND ADDITIONAL MAILING OFFICES. POSTMASTER: SEND ADDRESS CHANGES TO U&lc, SUBSCRIPTION DEPARTMENT, 866 SECOND AVENUE, NEW YORK, NY 10017.

ITC OPERATING EXECUTIVE BOARD 1993
MARK J. BATTY, PRESIDENT AND CEO
ALLAN HALEY, EXECUTIVE VICE PRESIDENT
MAUREEN A. MOCKLER, CONTROLLER
CHARLES M. WILHELM, DIRECTOR, CORPORATE COMMUNICATIONS
ILENE STRIZVER, DIRECTOR OF TYPEFACE DEVELOPMENT
PAT KRUGMAN, DIRECTOR OF CREATIVE SERVICES

ITC FOUNDERS:
AARON BURNS, HERB LUBALIN, EDWARD RONDTHALER

ITC, U&lc AND THE U&lc LOGOTYPE ARE REGISTERED TRADEMARKS OF INTERNATIONAL TYPEFACE CORPORATION. MICROFILM (16mm OR 35mm) AND MICROFICHE (105mm) COPIES OF U&lc ARE AVAILABLE FROM UMI, 300 NORTH ZEEB RD., ANN ARBOR, MI 48106-1346. PHONE: (800) 521-0600 OR (313) 761-4700. FAX: (313) 761-3221.

BPA MEMBER SOYINK

TABLE OF CONTENTS: HEADLINES/NUMERALS: ITC LEGACY SANS ULTRA SUBHEADS/TEXT: ITC LEGACY SERIF BOOK, ULTRA ITALIC
MASTHEAD: ITC NEWTEXT REGULAR, DEMI FRONT COVER: ANNIVERSARY LOGO: ITC LUBALIN GRAPH BOOK, EXTRA LIGHT, ITC KABEL BOLD
HEADLINE: ITC LUBALIN GRAPH BOOK CONDENSED TITLES: ITC QUAY SANS BLACK

THE INDEX TO ITC TYPEFACES APPEARS ON PAGE 65.



Why U&lc?

(From *U&lc*, Volume 1, Number 1)

The world of graphic arts is alive today with new technological advances, so vast and difficult to comprehend, that they strain the imagination of even the most knowledgeable and creatively gifted among us. New materials, new tools, new ways to plan work are becoming mandatory for efficiency, quality, economy—presenting problems for all—printers, typesetters, artists, writers, advertisers, publishers—all the creative people who have anything to do with preparation of the visual word.

How to keep up?

How to stay in touch with what is current?

How to plan for tomorrow?

To envision a future essential to decision making today?

Vital questions for the interested professional. Yet where can he find the most recent information on trends, styles, fashions? Where can he read about all and everything that is happening in the graphic arts and sciences?

To help make this broad body of knowledge and information available—and, hopefully, to provide some answers—International Typeface Corporation introduces this first issue of "*U&lc*," the International Journal of Typo/Graphics, designed by Herb Lubalin and distributed worldwide.

"*U&lc*" will have broad general appeal, covering important graphic events and presenting original articles by world leaders in the typographic arts, as well as reprints of articles of importance that have appeared in other publications.

"*U&lc*" will feature outstanding examples of typographic design in all fields of visual communication, from the best-known creators to the undiscovered shops.

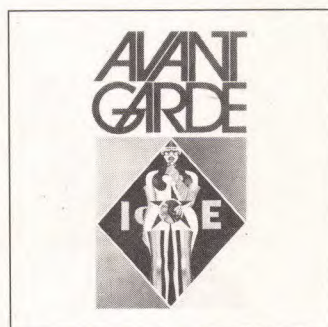
"*U&lc*" will offer in-depth analysis of the material presented and study the direction of current work and developments in typographic technology.

In brief, "*U&lc*" will provide a panoramic window, a showcase for the world of graphic arts—a clearinghouse for the international exchange of ideas and information.

It is the intent of the editorial staff and the directors of ITC that "*U&lc*" will come to serve as the international journal for all who want to have their finger on "what is new," "what is happening," and "what to look for" in the world of typographics.

The Editors

SCRAP U&Ic 20 BOOK



Today the pages of *U&lc*'s first issue are fragile, parchment-tinted leaves that quiver at even the lightest touch. Newsprint was never meant to last.

2

But though their edges are worn and crumbling, those pages continue to resonate with a vibrance and relevance.

U&lc was conceived as a marketing tool. But that label understates the breadth of its founders' vision and ambitions. They intended *U&lc* to not only sell typefaces, but also to educate, inform and entertain the graphic arts industry. They wanted to capture the moment in graphic design, examine serious professional issues and explore the thousands of things that influence and inspire the visual communicator: advertising, popular culture, fine art, corporate identity, ethics, technology, history—in short, life itself.

That's a tall order for a type and graphic design journal. But *U&lc*'s founders—Herb Lubalin, Aaron Burns and Ed Rondthaler—understood the necessity of balancing serious content with lighter fare which would encourage the imagination to run free. As the first issue's editorial statement pledged: "*U&lc* will provide a panoramic window, a showcase for the world of graphic arts—a clearinghouse for the international exchange of ideas and information." Now in its twentieth year, *U&lc* is still looking through that window, and continues to see a broad and bright horizon.



These two pages reveal work from that first issue. They are the opening leaves in a scrapbook of memorable and striking images gleaned from 20 years of publication, together with thoughts and memories from our readers and contributors. This scrapbook continues on page 32.

Joyce Rutter Kaye

THE NAMING OF *U&lc*

"I REMEMBER WELL THE DAY WHEN *U&lc* WAS NAMED. AARON BURNS, HERB LUBALIN AND I WERE IN HERB'S STUDIO ON 31ST STREET. WE MET IN THE LITTLE INSIDE ROOM THAT HAD NO WINDOWS. EACH OF US HAD BROUGHT SUGGESTIONS. I'D SCRIBBLED OUT MINE THAT MORNING ON THE COMMUTER TRAIN FROM CROTON. THEN HERB BEGAN: '*U&lc*...' THAT ENDED IT. WE ALL KNEW THERE COULDN'T BE ANYTHING BETTER. I DIDN'T EVEN READ MINE."
ED RONDTHALER



U&lc: At First Glance

"The primary look of *U&lc* was typography

that looked like Herb Lubalin. It was a look

he felt people would want to look at.

How can you describe that look?

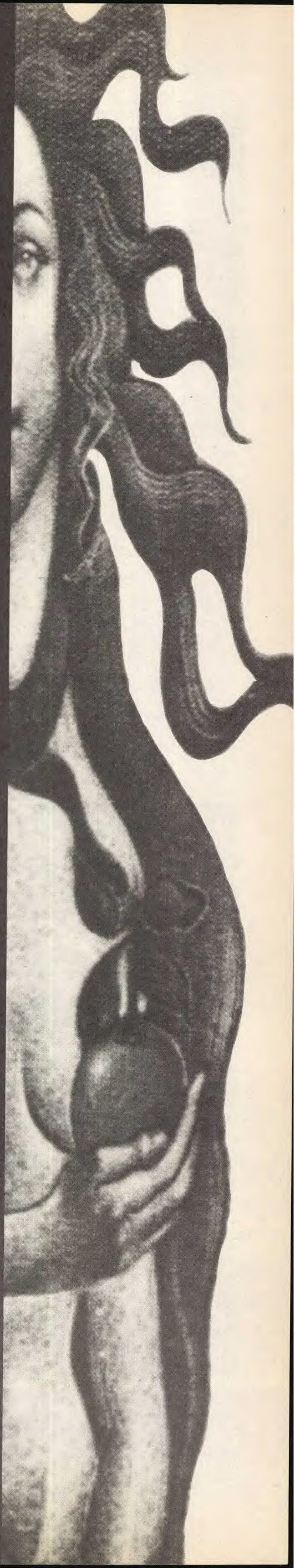
How do you describe a note of music?

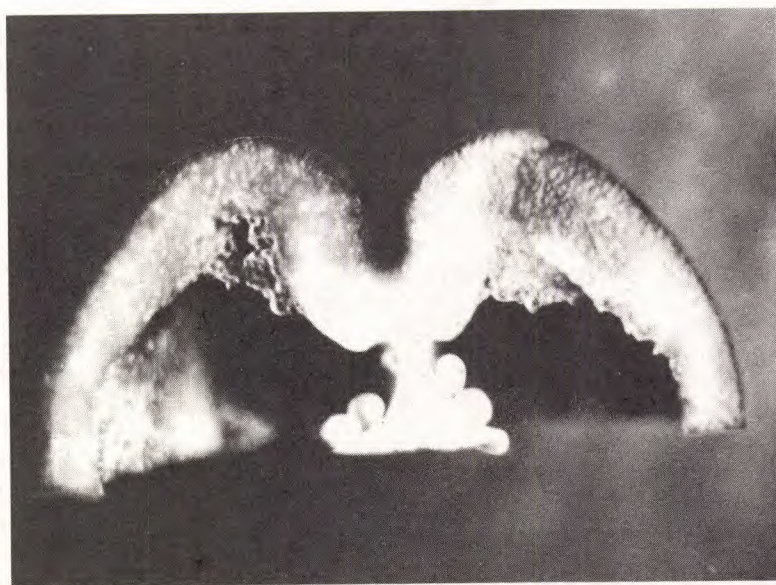
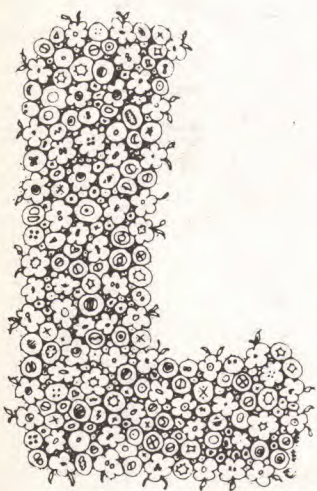
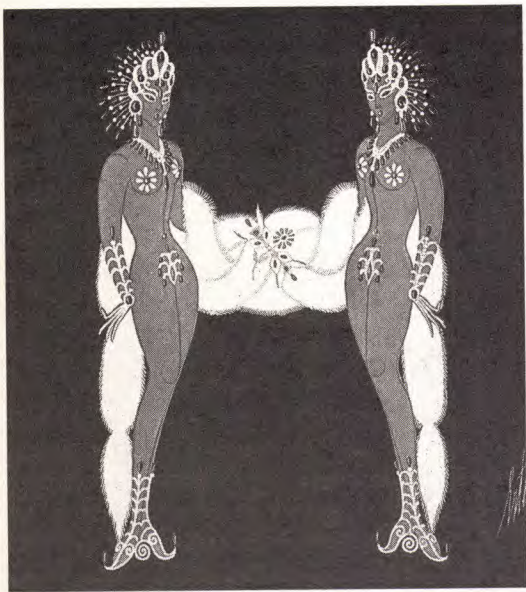
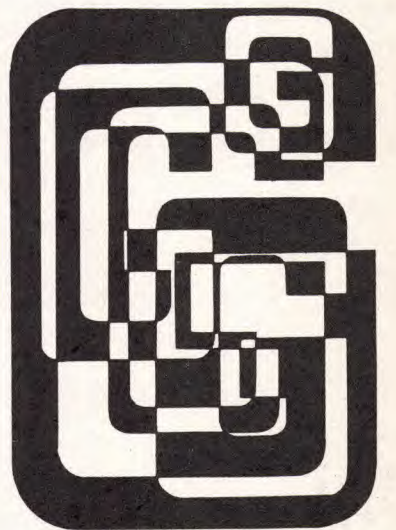
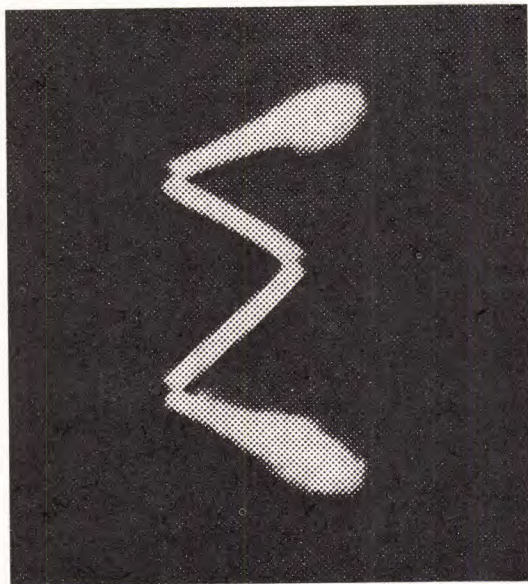
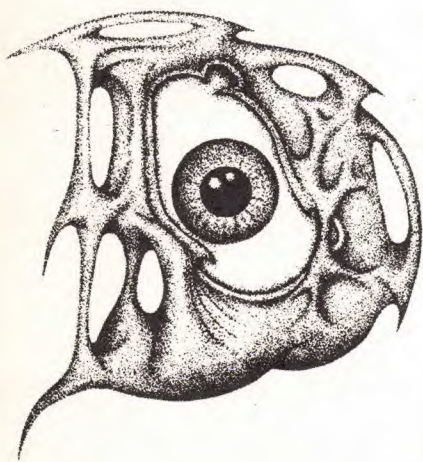
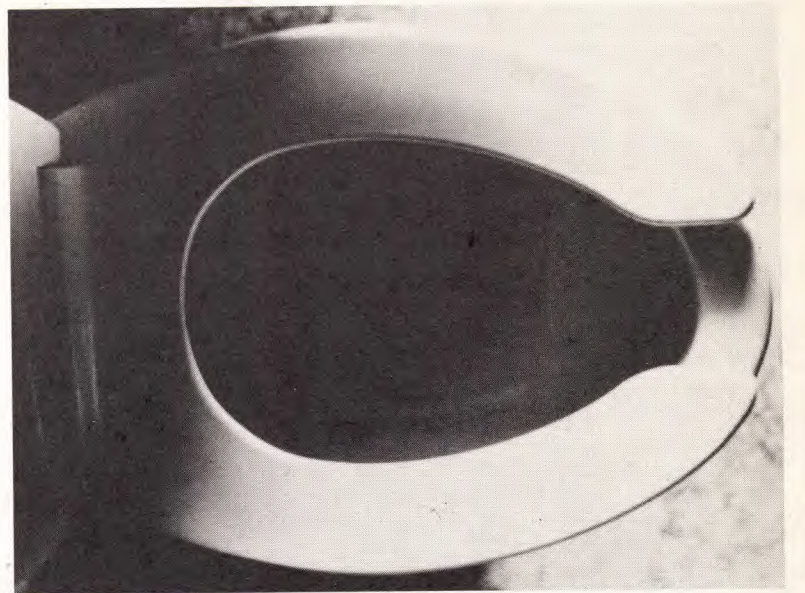
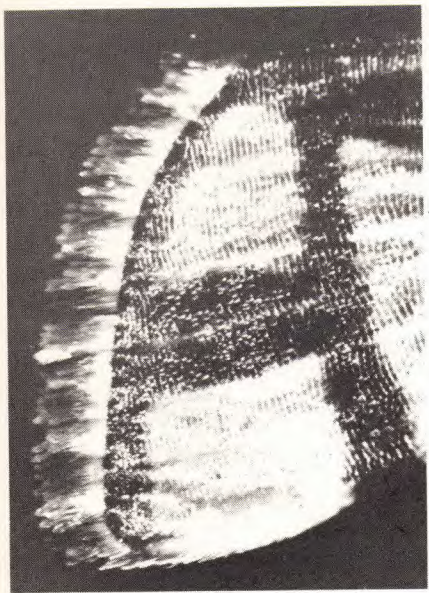
It's personal.

Here's how I would describe that look:

making type talk."

Ed Benguiat





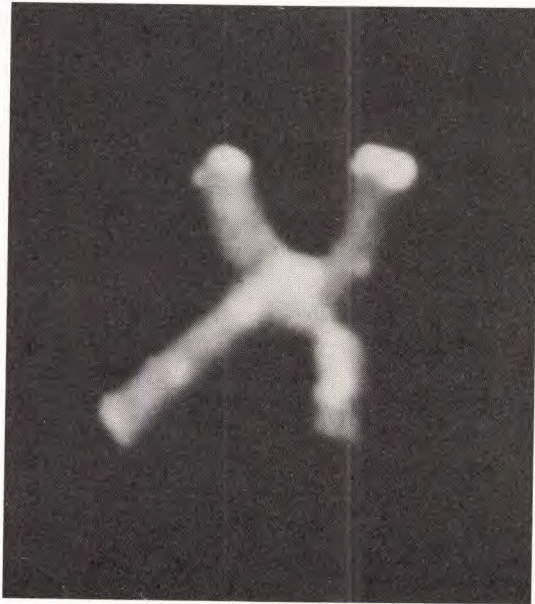
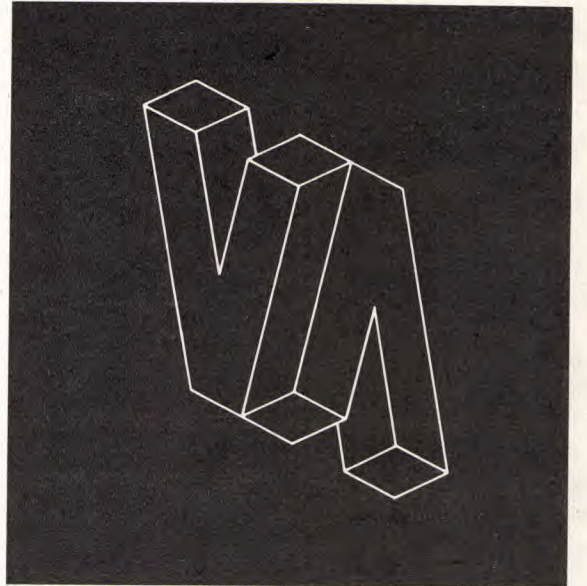
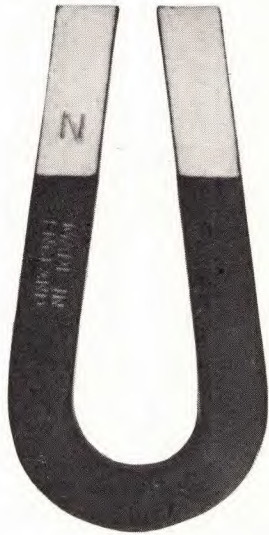
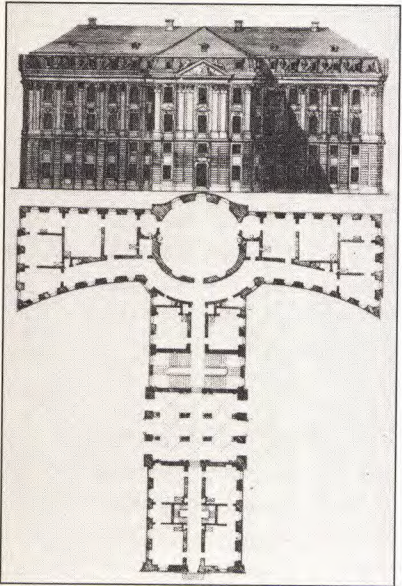
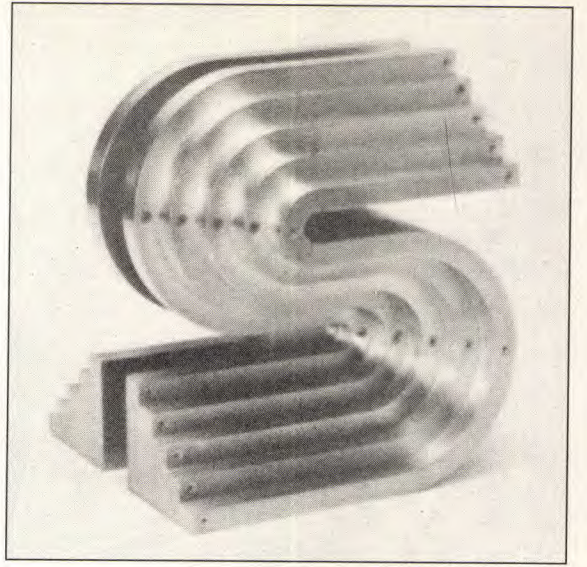
Quirky Alphabets



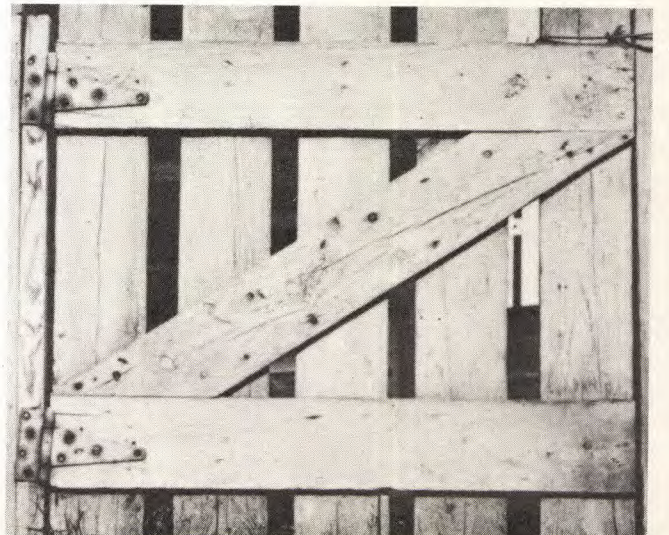
"Who needs another alphabet?" This rhetorical question was asked in an early issue of *U&Ic*, with the answer, "We do. Keep them coming, wherever you are." For years graphic designers, illustrators and students responded with enthusiasm. Twenty-six letters have never been so widely interpreted, or so clearly reflective of the diversity of tastes, views and observations of their creators. Alphabets cropped up in the form of pretzels, bent Q-Tips, barn doors and office supplies. They were drawn as elves, bubbles, eyes and animals. Some letters were literal interpretations of subjects, while

others were more abstract and less limiting. Portuguese designer Mario Botas, who drew the elegantly whimsical alphabet for Volume 5, Number 2, preferred the latter approach, explaining: "Taking the text to its simplest form, the single letter, I allow the drawing the task of physically representing the letter without any deliberate codifying which would inevitably change from language to language. The letterforms are given full plastic and thematic autonomy." Whether their work was literal or abstract, each contributor shared one objective: to raise the ordinary to the extraordinary.





A—Kjell Sandved, 1989 B—Hrana Janto, 1984 C—J.J. Chavda, 1979
 D—Helmut Kruse, 1986 E—Randi Shalit, 1980 F—Gunter Hugo Magnus, 1979
 G—Manuel Benhett, 1977 H—Erte, 1976 I—Steven Bennett, 1980
 J—Goudy, 1982 K—Ella van de Klundert, 1981 L—Kristi Weber, 1983
 M—J.J. Chavda, 1979 N—Jack Beck, 1983 O—Roy Carruthers, 1974
 P—Richard Lenoir, 1975 Q—Alma Phipps, 1983 R—William Nicholson, 1978
 S—Takenobu Igarasi, 1984 T—Johann David, 1977 U—Mervyn Kurlansky, 1978
 V—Tsuneo Taniuchi, 1983 W—Bob Byrd, 1985 X—Lou Klein, 1978
 Y—Joseph Pomerance, 1977 Z—Joseph Jachma, 1975



Pasteup

From

U&Lc's ongoing challenge is keeping in step with rapid changes in type technology while adhering to its own rigorous standards in type, typography and design. For nearly all of *U&Lc's* existence, its production staff pursued this ethereal target with the most temporal of tools: razor blades and miles of galleys from the typesetter. But even now, as the publication makes the transition to desktop technology, the true key to quality remains a constant: the keen, uncompromising eyes of *U&Lc's* staff.

The publication's unbending attitude comes from the passion of ITC's founders: Herb Lubalin, Aaron Burns and Edward Rondthaler. In its earliest days, *U&Lc* was designed downtown at the Lubalin Smith Carnase Studio; typography was provided by Photo-Lettering. (The magazine was brought in-house at ITC in 1981 following Lubalin's death.) "Herb Lubalin always wanted to be a publisher, so here was the chance of a lifetime to perform—for himself," says noted type designer Ed Benguiat, who worked on the type at Photo-Lettering. "It was a chance to take something that we love—type—and make it look good."

This passion for perfection is not something that could be documented in an ITC employee handbook; it had to be passed along from person to person. One of the first people involved in perfecting the look of ITC typefaces for the publication was Ilene Strizver, who landed her job at *U&Lc* while a student in Benguiat's class at the School of Visual Arts (he describes her as "the most competent lady I've ever met.") That was 15 years ago; she now serves as director of typeface development for ITC. Most of the years in between were spent as *U&Lc's* manager of production. For as long as Strizver can remember, each element on a page was always treated as if it were a piece of art. The galleys that came back from the typesetter were scoured for correct ragging, spacing and kerning. Widows were unthinkable. Headlines were meticulously adjusted. Strizver became expert at kerning a pair of letters one point with a razor blade. "We used a lot of boxed rules—I did them all by hand," she says. "I was into all these compulsive details." During the late 1980s while most of the publishing industry turned slowly, inex-

orably toward digital prepress, *U&Lc* sat on the sidelines. Eventually, *U&Lc* was faced with the decision to change over to desktop production. Because of the quality issue, "we were extremely hesitant about getting involved with computers," Strizver says. Little by little, however, Macintoshes and PCs started appearing throughout the company. "People were using them mostly for word processing. But when it came to setting our type, however, everybody said no, and I probably said it the loudest," she states, adding, "It was a healthy skepticism, because the good reputation of this whole publication was at stake."

As the primary marketing vehicle for ITC, however, *U&Lc* had to keep up with the times. ITC's typeface design and development, along with the rest of the type industry, had moved onto the computer, so *U&Lc* had no choice but to follow.

The wheels turned slowly. Strizver had to be convinced that the change would be invisible to the reader. Ultimately, the art department was one of the last areas in the company to acquire Macs; and even then they were used more as production tools than as typesetting machines. Pat Krugman, ITC's director of creative services, who managed *U&Lc's* production from 1989 to mid-1992, says that the computer was initially used to create mock-ups of the copy, which would then be traditionally typeset. "I can actually remember the first article that I tried to work out the rags on the Mac, knowing it would have to be set line for line on the Linotronic 202," she says.

One obstacle to moving to electronic production proved to be the creation of acceptable kern tables. Over the years, ITC had created effective kern tables for hundreds of ITC fonts, tailored for proprietary equipment used by the typesetter. None of this work could be translated to the Mac. The ongoing project of creating new, Mac-friendly kern tables is now led by Krugman. It is a prodigious task: of ITC's approximately 500 text faces, 260 were kerned for the Linotronic 202. To date, only 90 are Mac-kerned; of the 90, about half are new and have been digitally created, and released since the Fall of 1990.

Since certain ITC typefaces are not yet available for the Mac, the art department must still produce certain mechanicals traditionally, says Jane DiBucci, *U&Lc's* art/

by Maryrose Wood

To Pixels: *U&Ic's* Production Evolution

production manager since July of 1992.

"We're still caught in between: one foot in conventional production and one foot in state-of-the art." For the most part *U&Ic* is still printed from boards and traditional color separations, but DiBucci will sometimes go straight from disk to film (a recent example of this is the article, "The Letter X" on page 54 of this issue).

Even modest use of desktop technology is paying off, however; DiBucci says *U&Ic* has saved significant amounts over the past three issues on type bills alone. It is also helpful for ITC to gain expertise in using its typefaces the same way ITC type users do.

The production process begins when the editors choose a theme for an issue with a designer. "We supply designers with a very explicit grid, on disk if they want it, or we have layout tissues for those who work with traditional media," says DiBucci. Designers are also provided with a list of twelve specific ITC typefaces to feature in each issue; this list is developed by vice president and marketing director Allan Haley. "Once the designers have used about 80 percent of that list, they can use any other ITC typefaces they want to," she continues.

U&Ic's current policy of working with guest designers poses a special challenge for the art/production staff. Some designers work entirely with computers. Others arrive for meetings with reams of sketches on tissue paper. Most combine these approaches, but layouts are not delivered in finished form. "What happens is the designers who consider themselves Mac-proficient give us a final comp, which looks like a designed page," explains DiBucci. But that's only the beginning. DiBucci and production coordinator Clive Chiu will then add ITC custom

kerning, reposition the art to fit the grid, and resolve a variety of output glitches. For instance, "sometimes they give us EPS files on disk that aren't formatted correctly for our prepress house," DiBucci says, "or a designer might not call me in advance to ask what line screen to use." DiBucci's strategy? "A million phone calls."

Another challenge that DiBucci faces is negotiating *U&Ic's* rigorous approval process: every page is circulated throughout the company for scrutiny of the use of ITC type. "To us, type is more important than the art," she says. Fine-tuning type digitally to conform to ITC's standards continually challenges the technical expertise of those involved in production. For example, one standard is to hang punctuation that falls at the beginning or end of a line, so it is optically aligned rather than adhering strictly to the text margin. "When they first told me about this, I said, you want me to do *what?*" says James Montalbano, who provides

design and production support for *U&Ic* during the transition to desktop production. Since QuarkXPress doesn't hang punctuation, Montalbano resolved the problem by locking the text to the baseline grid, drawing tiny little text boxes and putting the punctuation in them. "Now I do it for all my high-quality work," he says. "Clients say, I didn't know Quark could do that. It's my secret," Montalbano says.

With its undeniable gains in productivity and economy, a little taste of technology has created an appetite for more. DiBucci gets wistful thinking about scanners. And, Krugman says, "It would be great if we were networked." Company-wide, the attitude toward technology has changed from cautious skepticism to avid enthusiasm. As ITC stays firmly committed to introducing new typefaces, the purpose of *U&Ic* continues as well. In Strizver's words, *U&Ic* is "a showcase for ITC's typefaces." Not just the faces themselves, she added, but "showing how ITC type can look at its best."

Benguiaat still believes *U&Ic* is setting the standard, but to him the publication's biggest achievement is more democratic than elitist. "*U&Ic* has motivated all kinds of people to be aware that there's such a thing as good typography," he explains.

In fact, confides Benguiaat, "the awareness of type has gone so far, some people are type *nuts*." Fortunately, there's a publication for people like that: it's called *U&Ic*.

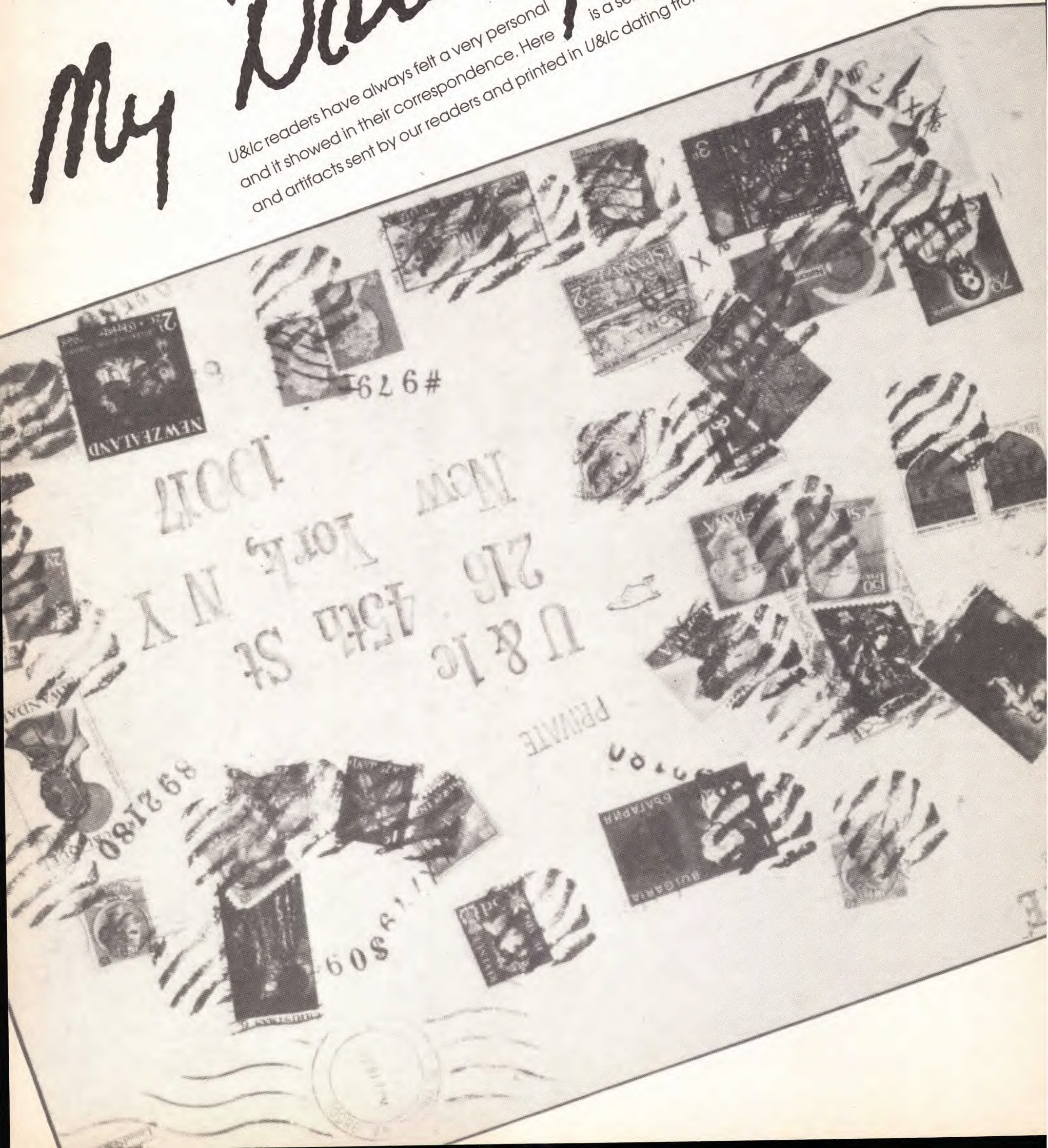
Maryrose Wood has written extensively about desktop publishing technology. She is associate managing editor of Windows magazine.

Photography by John Parnell

HEADLINE: ITC GALLIARD BOLD, ITC OFFICINA SERIF BOOK, ITALIC
TEXT: ITC GALLIARD ROMAN, ITALIC BYLINE/CREDIT: ITC GALLIARD BOLD

My Darling Herb,

U&Ic readers have always felt a very personal
and it showed in their correspondence. Here
and artifacts sent by our readers and printed in U&Ic dating from 1974 through 1983.



My Darling Herb,
You know I would do
just about anything to get my name
on your list (the railway list for
US & I mean) anything.

Love,
M

P.S. If you interested,
send to:

M Wozniak
3874 W. 154th Street
Cleveland, Ohio
44109



TYPE In U&lc

THE ESSENCE OF U&lc IS TYPE. HOW TYPE IS PRESENTED, HOW TYPOGRAPHY IS INCORPORATED, AND HOW ITC TYPE DESIGNS ARE PROMOTED ARE ALL IMPORTANT FACETS OF U&lc'S ROLE. OF COURSE, ITC TYPEFACES ARE USED EXCLUSIVELY IN THIS JOURNAL. DEPENDING ON THE DESIGNER, THE ARTWORK CHOSEN, AND THE NATURE OF THE TEXT, THE "LOOK" OF U&lc CHANGES AS DEMONSTRATED IN THE TYPE TREATMENTS SEEN HERE. IN EARLY ISSUES OF U&lc THE USE OF TYPE WAS STRAIGHTFORWARD AND TEXT-DRIVEN. AS U&lc DEVELOPED, ITS FOUNDING DESIGNER AND EDITOR, HERB LUBALIN, CHOSE MORE DRAMATIC AND HUMOROUS TYPE TREATMENTS. AS DIFFERENT ART DIRECTORS WORK ON U&lc, APPROACHES TO TYPE REFLECT THEIR GRAPHIC STYLES. SOMETIMES TYPE FOR TYPE'S SAKE BECOMES A NORM. FROM TIME TO TIME, TYPE IS USED ILLUSTRATIVELY AND DECORATIVELY. MORE FREQUENTLY TYPE IS USED FUNCTIONALLY—ALBEIT INTERESTINGLY—TO REFLECT EDITORIAL CONTENT AND CONVEY IDEAS.

Mo Lebowitz -----

Sometimes type for type's sake becomes a norm. Type is used illustratively and decoratively, but it is also used functionally to convey editorial content.

OUT OF OUR HAT, WITH SLEIGHT OF HAND AND FLASH OF WIT, WE CONJURE UP EIGHT PAGES OF MAGIC POSTERS NOT BLACK MAGIC, NOT WHITE MAGIC, BUT MAGIC IN FULL COLOR



Type gives body & voice to silent thought. The speaking page carries it through the centuries.

PETER BEHRENS

Type is one of the most eloquent means of expression in every epoch of style. Next to architecture, it gives the most characteristic portrait of a period and the most severe testimony of a nation's intellectual status.

FRIEDRICH SCHILLER

Type which can be treated like an ornament, and the clear-cut and even shape of a letter is a decorative means of monumental form—should fulfill two properties, namely to transmit, through the image of the word, thoughts & moods, knowledge and directions, and also to affect the senses thru its form, and lend visible grace to the contents.

HUGO LAGERSTRÖM

Type & LETTERS HAVE ALWAYS BEEN THE IMMEDIATE EXPRESSION OF A NATION'S ARTISTIC FEELING, & IN OUR CONTEMPORARY DESIGNS ALSO, THE LEVEL OF OUR CREATIVENESS IS PERHAPS MORE FORCIBLY & LASTINGLY REPRESENTED THAN IN OTHER REALMS OF ART.

WALTER TIEMANN

less perfect realization in the shape of letters. For him it becomes a constant need to delve into the prolific realm of

type

and through familiarity with that world he grows increasingly receptive to the myriad shades of meaning that can be expressed. It is only when he has succeeded in finding the most perfect embodiment for a particular line of thought, that his quest is over.

GOTTHARD DE BEAUCLAIR

-----1981----- Alan Peckolick -----

-----1978----- Herb Lubalin -----

ITC TYPEFACE DIRECTORY



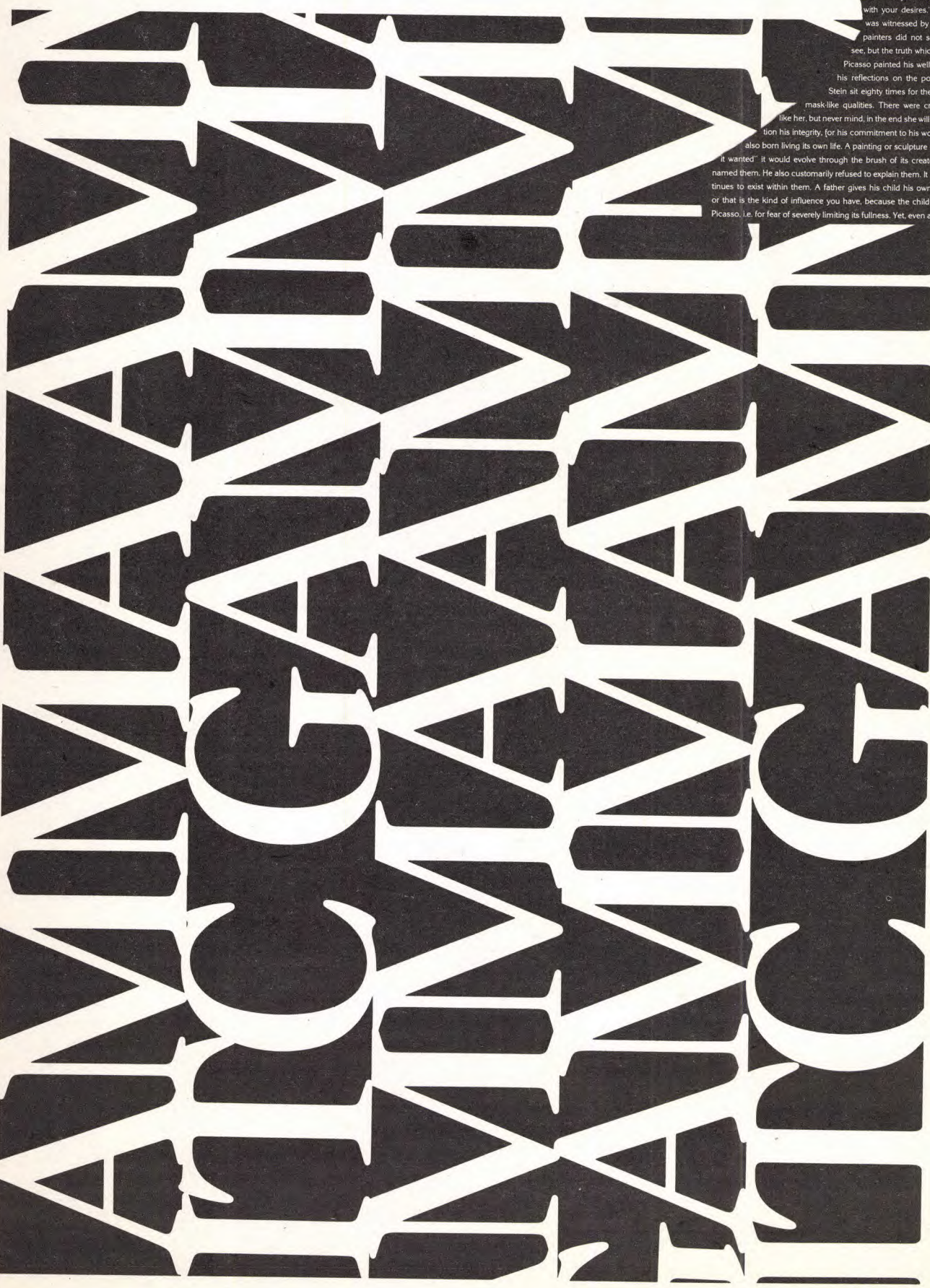
ALPHABET SOUPS

1984

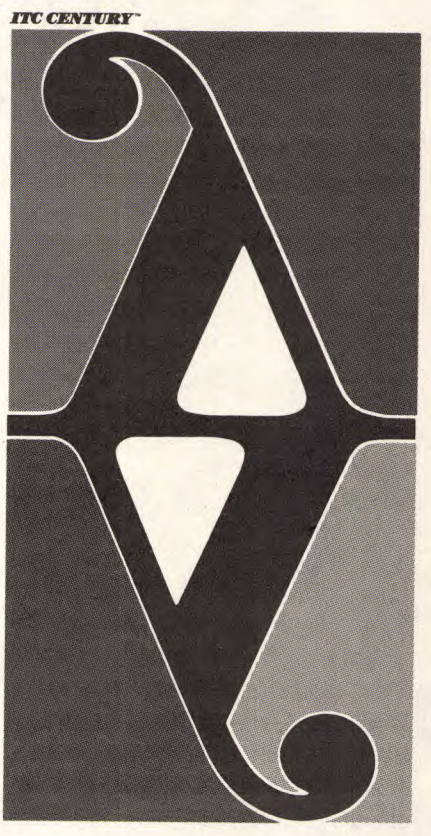
Paul Siemsen

1979

When the name Picasso falls upon the eye, a portrait of a legend comes to mind. It's the legend in the world of art which surrounds a man who possessed and expressed many of the highest ideals of mankind. The popular legend is of the outward attributes: seclusion and gregariousness; wealth and love; abundance of works and extraordinary versatility in all facets of his field. It has been estimated that Picasso created over fifty thousand works of art. Pablo Ruiz Picasso was born into a family of art, so he naturally had a very early beginning in his creations. His life was long, ninety-one years, but when we do the arithmetic we still find that he averaged throughout his creative years almost two pieces of art per day. Considering the physical size and the conceptual scope of many of his works, these numbers bespeak a remarkable feat. How is it that a man could be so one-pointed and inventive that he would become, as one author describes him, "the most prolific artist of all times?" Picasso's own words may reveal the answer: "Painting is stronger than I am; also, painting makes me do what I want." Another of the components of the popular legend is that of his departure from tradition. Picasso is known by many as having been instrumental in founding and energizing two new movements in art, cubism and surrealism; and to have inspired other movements including abstract art and pop art. His departure into cubism, which has become perhaps his best known realm, was met at the time with ridicule and contempt. The general attitude of those who saw this new trend was, at best, closer to endearment than to endorsement. A very few had any awareness that in Picasso painting was giving birth to truly significant modes of seeing and expression. These few, and Picasso himself, might have argued that his seemingly radical forms were logical outcomes or extensions of the traditions of painting thus far, or at least, of the spirit of painting. That same unbounded energy of art that had explored so many obvious and subtle ways of seeing was, in this twentieth-century Spaniard, continuing its exploration. The world has indeed marveled that so much of that energy was concentrated through the eye-hand of this one man. Those who have known Picasso and have written of him begin to reveal the inner, mystical legend when they independently ascribe this superconductivity to his unceasing wonderment—a wonderment born of innocence and openness that had no need to look through the tinted glasses of dogma. Indeed, as his own cubist movement became intellectually structured and dogmatic, he left its mainstream. In doing this, he kept himself in the main evolutionary stream of art itself, which adheres to principles of a more general and intercommunal nature. Picasso was thus free to draw upon the principles he had discovered in several specific modes of painting to achieve an even more comprehensive vision. One needs to be careful not to think that he mixed some of this style and some of that to achieve something new; his art grew from within and manifested itself in the appearance of mixture. He elaborated, "Art is not the application of a canon of beauty, but what the instinct and the brain can conceive independently of that canon. When you love a woman you don't take instruments to measure her body, you love her with your desires." His ability to create independently of the numerous canons of beauty was witnessed by Gertrude Stein, one of his earliest patrons, who said, "He alone among painters did not set himself the problem of expressing truths which all the world can see, but the truth which only he can see." This internal truth must have been operative when Picasso painted his well-known portrait of Gertrude Stein, for without something of an inner vision his reflections on the portrait would seem absolutely baffling. As the story goes, he made Miss Stein sit eighty times for the portrait, and then he wiped out her face and substituted a face with mask-like qualities. There were criticisms which he dismissed with, "Everybody thinks that the portrait is not like her, but never mind, in the end she will look like the portrait." Such a statement might seem impertinent, but it is hard to question his integrity, for his commitment to his work was absolute. Every work was born of desire and in deep concentration. Every work was also born living its own life. A painting or sculpture or lithograph or whatever, would begin in impulse, in vague ideas, in spirit. Then as art made him do what he wanted, it would evolve through the brush of its creator. Each stroke and each picture was an end, a breathing universe itself. Picasso seldom signed his works and never named them. He also customarily refused to explain them. It is perceived that such acts might have put too definitive boundaries on the pieces, limiting the potential that continues to exist within them. A father gives his child his own autonomy, never acknowledging the moment he becomes adult and never saying to him this is the kind of person you are or that is the kind of influence you have, because the child may become much more or may be seen to be much more. For similar reasons, one hesitates to write of the legend of Pablo Picasso, i.e. for fear of severely limiting its fullness. Yet, even as the legend itself is found within the depths of the viewer's consciousness, so are these words found looking out of a piece of paper.



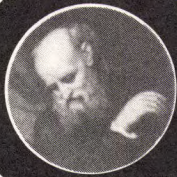
1986 Bob Farber



Bob Farber

1983

VISIONS



Herb Lubalin

1980

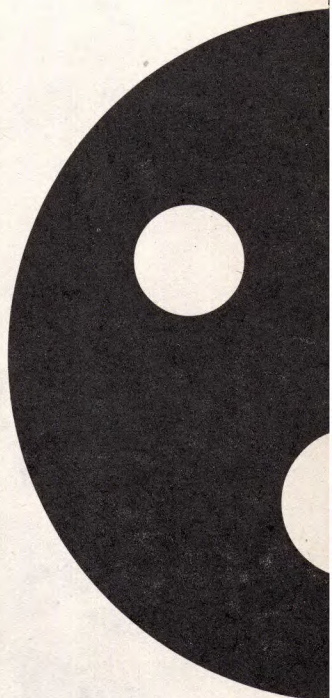
in improving communication effectiveness.

U&lc fosters an awareness of typography's role

PASSION
WITHOUT REASON
IS BLIND.
REASON
WITHOUT PASSION
IS

DE AB

WILL DURANT
PARAPHRASING
SPINOZA (ETHICS)



Bob Farber

1979

Mo Lebowitz

A
cheese
lover is called a

TUROPHILE. OENOPHILE

is what a
wine lover
is called.
Usually
they're both
the same.



Jerome Snyder

1976



Typography can be both a joy and a vitally important



1978

Herb Lubalin

“stop

**I want
to
think
about
that.”**

This is the second in a series of Herb Lubalin International Student Design Competitions to be sponsored by International Typeface Corporation, to honor and perpetuate the memory of Herb Lubalin, internationally famed graphic designer, a founder and principal of ITC, editor of U&Ic, teacher, and concerned citizen of the world. The theme of this competition is printing and its three...

Details on page 28

AL Geometry can produce legible letters, but art alone makes them beautiful. Art begins where geometry ends, and imparts to letters a character transcending mere measurement. **VE OF LETTERS IS THE BEGINNING OF TYPOGRAPHICAL WISDOM. THAT IS, THE** LETTERS ARE THE KEY TO OUR CULTURE, THEY CAN ALSO BE A PICKLOCK TO OUR HEARTS. **VE OF LETTERS AS LITERATURE AND THE** Civilization and letters are two homogeneous, inseparable concepts: just as the development of civilization is unthinkable without the medium of letters, so it was the progress of civilization which gave the letter its full value as the bearer of thought, and raised it to universal importance. **VE OF LETTERS AS PHYSICAL ENTITIES, HAVING ABSTRACT BEAUTY OF THEIR OWN, APART FROM THE IDEAS THEY MAY EXPRESS OR THE EMOTIONS THEY MAY EVOKE.**

THIS PAGE MADE BY THE COLLETT/STANBROOK AND BOLD TYPEFACES

communications aid when skillfully employed.

← Bob Farber

1985



1991

Woody Pirtle

U&Ic REACHES A MILLION READERS. FOR MANY OF THEM, IT MAY BE THE ONLY PUBLICATION THEY SEE WITH AN EMPHASIS ON TYPE AND TYPOGRAPHY. EDWARD GOTTSCHALL, LONG-TIME EDITOR AND NOW CONSULTING EDITOR OF U&Ic, DESCRIBES U&Ic'S COMMITMENT TO THIS READERSHIP: "U&Ic CREATES AN AFFECTION FOR TYPOGRAPHY AND TYPEFACES, BUILDS AN UNDERSTANDING AND A RESPECT FOR THE NUANCES OF QUALITY TYPESETTING AND FOSTERS AN AWARENESS OF TYPOGRAPHY'S ROLE IN IMPROVING COMMUNICATION EFFECTIVENESS. GOTTSCHALL EMPHASIZES THAT U&Ic'S MAIN TASK IS TO BUILD AN AWARENESS OF THE IMPORTANCE OF GOOD TYPOGRAPHY. "WITHOUT LECTURING, WE CONSTANTLY REMIND TYPE USERS THAT TYPOGRAPHY CAN BE BOTH A JOY AND A VITALLY IMPORTANT COMMUNICATIONS AID WHEN SKILLFULLY EMPLOYED. AND, OF COURSE, WE ARE ALWAYS SHOWCASING ITC TYPEFACES," HE ADDS.

special edition
from Oxford



eyes on Type 90

1990

WYD

see

page 16

Speaking as one of the designers working with type for U&Ic, Larry Yang comments, "The project in general for me was an exercise in typographic freedom. As graphic designers, we all talk about unrestricted situations. It's desirable and exciting to have projects this open. It's yours of U&Ic were not the most free-form expression. For me it was the introduction of new typefaces—the center spreads of these were free form compositions. Not only did we show the character of the new typefaces—in small and display size, but also it was a way to deal with type in its abstract form. The beauty of pure abstraction as well as the function of the type—the serifs, the italics versus the roman, how the various weights related. It was all communicated based on the pure architecture of the letters."

Bob Farber

1986 → **fy(t)i**
for
your
typographic
information

1984

Bob Farber

CLOWNS

Picture if you can the smiling parents of a newborn infant gazing into its eyes and whispering "Sweetest, darling, you'll grow up to be a wonderful clown!" It may sound funny to some of us, but there are generations of circus families, and especially new recruits, to whom clowning is a highly respected, sacred art form as well as a very serious business.

A BIT OF HISTORY

In a sense, circus was almost nonexistent at the dawn of the 19th century. The circus was a new phenomenon, born in the 18th century. It was the result of a combination of factors: the desire for entertainment, the need for a new form of public display, and the desire for a new form of public display. The circus was a new phenomenon, born in the 18th century. It was the result of a combination of factors: the desire for entertainment, the need for a new form of public display, and the desire for a new form of public display.

CLOWNING AS A CAREER

Clowning is a career that has a long and distinguished history. It is a profession that has been practiced for centuries. The clown is a performer who entertains and amuses. The clown is a performer who entertains and amuses. The clown is a performer who entertains and amuses.

1980

Designing to show a new typeface was all communicated based on the pure architecture of the letters.

Jim Spanfeller

**LOVE IT
EVERYTHING**

HEADLINE: ITC FRANKLIN GOTHIC CONDENSED DEMI, ITC CENTURY BOLD, ITC LEGACY SANS BOLD, ITC AVANT GARDE GOTHIC BOLD, ITC FENICE BOLD, ITC LUBALIN GRAPH BOLD, ITC CHELTENHAM BOLD, ITC FRANKLIN GOTHIC COMPRESSED DEMI, ITC WEIDEMANN BOLD, ITC CASLON 224 BLACK
INITIAL CAPS/TEXT: ITC QUAY SANS BOOK, BOOK ITALIC, MEDIUM, MEDIUM ITALIC QUOTES: ITC CENTURY ULTRA, ULTRA ITALIC CAPTIONS: ITC QUAY SANS MEDIUM



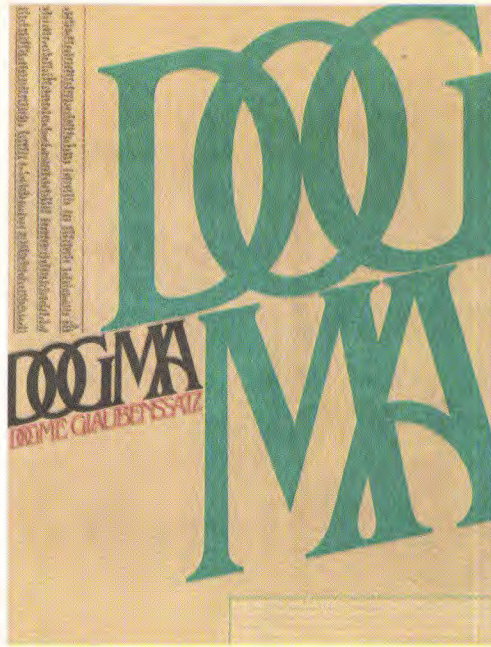
Walter Bernard, Milton Glaser, WBMG

1992

Architecture of the letters.

Bob Farber

1983



Bob Farber

1978



Mirror, mirror on the wall...

The fairest one of all happens to be the ITC Bookman Italic swash. The combo. There it is, in blue, if you are reading normally. If you read while doing a handstand for your morning exercises, you'll prefer the black version. But if you're a mirror person you'll prefer the red or green versions.

Regardless of how you look at it, Bob Farber has shown us again how much beauty there is in everyday things.

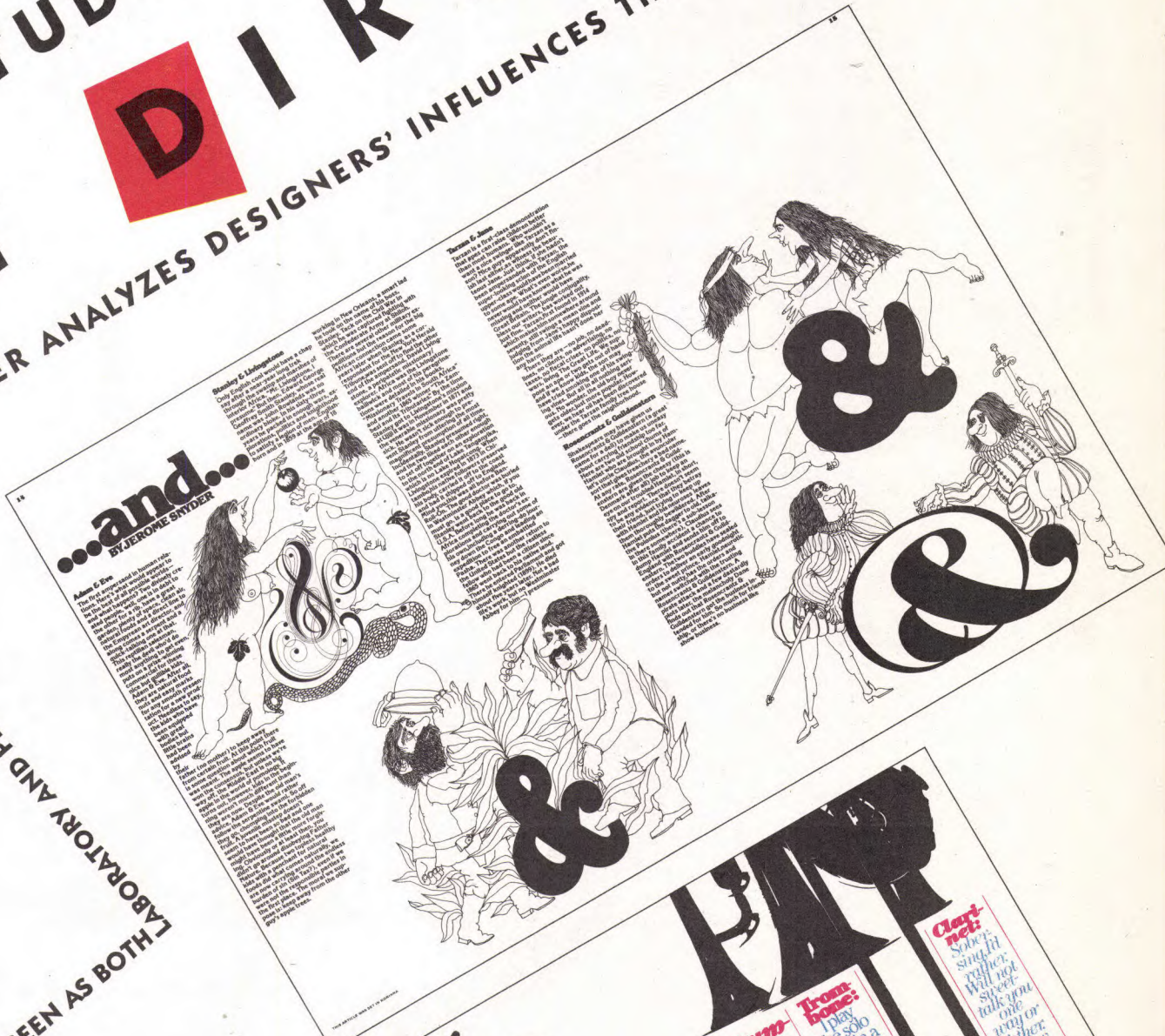
He reminds us, too, that beauty is often hidden. You have to slow down a bit to find it; you have to look this way and that. Even a one-dimensional letterform can be multifaceted if you'll let your imagination play with it. When you can see and feel and play with letterforms this way, they become friends and easier to work with than when things like legibility and readability are the name of the game.

U&Ic

A CASE STUDY IN ART DIRECTION

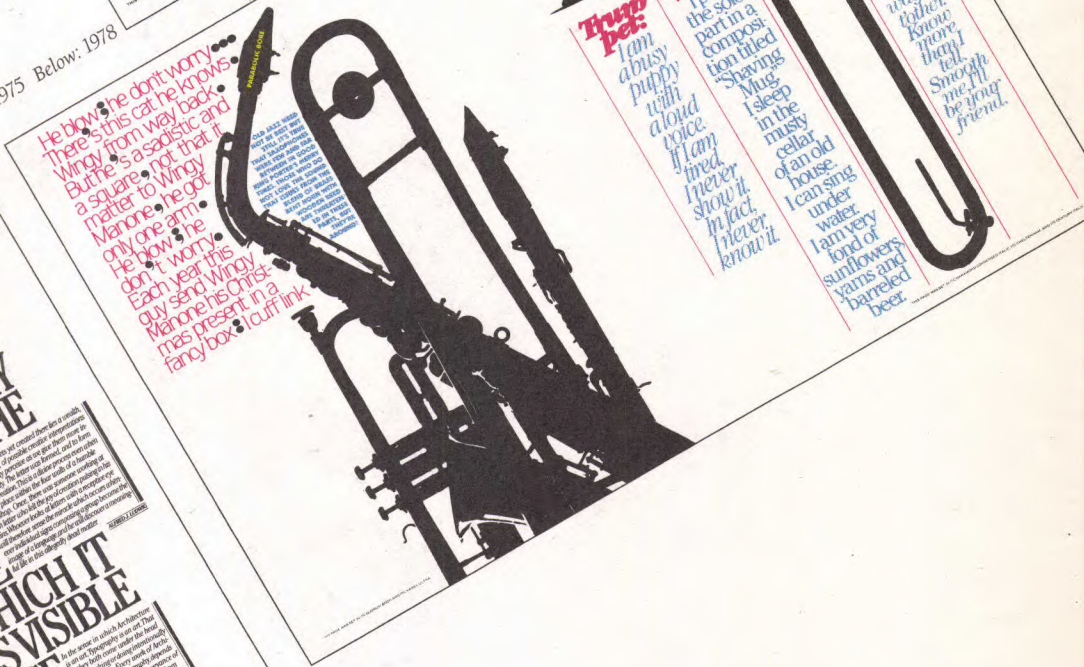
STEVEN HELLER ANALYZES DESIGNERS' INFLUENCES THROUGH THE FIRST 20 YEARS.

“EARLIEST ISSUES OF U&Ic SHOULD BE SEEN AS BOTH LABORATORY AND PLAYGROUND.”



Herb Lubatin-Above: 1975 Below: 1978

“E



I remember exactly where I was during four events: the Kennedy assassination, the New York City blackout, the first Beatles appearance on the Ed Sullivan Show, and though admittedly not as earth-shattering, the premiere of *U&lc*. One can understand the memorability of the first three, but why the last?

Well, back in 1973 when *U&lc* was launched, I worshipped three gods: Bob Dylan, John Lennon and Herb Lubalin. The last, the least well-known of the three, was in my opinion equal in talent and inventiveness to the other two. At 23 years old, I had already worked for five years as an art director/designer on a variety of newspapers and magazines, and had not only religiously followed but doggedly copied Lubalin's typographic styles in *Eros*, *Fact* and *Avant Garde*. I even liked what he did for the *Saturday Evening Post*. So when the first issue of Lubalin's newest creation, *U&lc*, mysteriously appeared on my drawing board with the message "FYI" scrawled by my editor, I dropped everything to thumb through it. I remember the moment vividly because I hated what I saw! I was profoundly disappointed that it didn't compare to Lubalin's best magazine design.

The spreads Lubalin had designed for *Avant Garde* in the late '60s with bold, often distorted headlines and superbly chosen photographs and illustrations were the hallmark of contemporary magazine design. *U&lc* on the other hand, billed as an "entertaining and informative journal of the graphic arts," was a mélange of typographic excess, with various typefaces woven together in a polyglot patchwork. While the articles sounded interesting enough as presented in summary in the left column of page one, with subjects as varied as type piracy, Dutch avant garde design, new technologies, and a visual satire by Ed Sorel, the pages were so cluttered with typographic minutiae that reading was difficult and even skimming was a strain.

While it's unfair to view the first issue of any magazine by such a harsh light, Lubalin was, after all, the king of American phototypography. I waited for the next issue and it was not any better, nor were the third or fourth.

In truth, *U&lc* needed more maturation time than I was willing to give it. And it really wasn't until 1975 (Volume 3) that Lubalin, who was editorial and design director, apparently lost the compulsion to squeeze many typefaces onto a page in favor of a slightly more elegant approach. In retrospect, the earliest issues of *U&lc* should be seen as both laboratory and playground and every bit as experimental and playful as *Emigre* is today. *U&lc* was the clarion call of change, which didn't just herald the final stages of the evolution from hot metal to phototype, but as the editors (Lubalin, with Aaron Burns and Ed Rondthaler) wrote in Volume 1, Number 1: "new technological advances, so vast and difficult to comprehend, that they strain the imagination of even the most knowledgeable and creatively gifted among us." *U&lc* was attempting to chart a course, not just for the sale of ITC typefaces (which, of course, are the only ones featured in the magazine) but for what was presumed to be a new field of visual communications. "It is the intent of the editorial staff and the directors of ITC that *U&lc* will come to serve as the international journal for all who want to have their finger on 'what is new,' 'what is happening,' and 'what to look for' in the world of typographics," concluded the first issue's editorial.

In the early issues, Lubalin did fulfill this editorial promise, and then some. What I did not understand when I dismissed the

design of those early issues was how much *U&lc* was a reflection of Lubalin's philosophy and ethic. Seeing those issues today I still wince at the clutter, but I am awed by the passion he brought to it. The content of each issue represented Lubalin perfectly: reverence for the classics, respect for his peers, fascination with idiosyncrasy, adoration of popular culture, devotion to the young and love of wit and humor. In fact, those early issues suggest he was more interested in developing the contents than perfecting the design.

By the third year *U&lc* switched from being a quarterfold (the cover and back cover were folded sides of the same sheet) to a full tabloid. During the next several years, Lubalin's design began to gradually loosen up, revealing a synthesis of his previous magazine work and some newer approaches. In 1978 Lubalin redesigned with ITC faces his classic experiment of metal typography, "Come Home to Jazz." This was also the first use of color in *U&lc*. Still, editorial content proved to be the driving force, not the design. Volume 4, Number 1 was noteworthy for its all-type cover inaugurating *U&lc*'s "Pro.File: The Great Graphic Innovators" series, initiated with biographical portraits of Alexey Brodovitch, George Lois, Milton Glaser and Paul Rand. In the same issue, the standard editorial mix of something old (orange crate art), something new (a young illustrator's portfolio), plus something off-the-wall (an unusual alphabet based on architectural blueprints) proved that this was a journal with a distinct conceptual vision.

In 1979 *U&lc* was expanded to a substantial 80 pages. I looked forward to receiving it because Lubalin's vision paralleled my own. Indeed in 1980, a couple of years after I began writing on the history of visual satire, I contacted Lubalin about publishing a series of articles in *U&lc* on this subject. His illness at that time forced him to postpone our meeting, but when it finally took place I was elated. He genuinely liked my idea to write about the major late 19th and early 20th century European satiric magazines, as long as I included the British *Punch* (which, in fact, I had not planned). Enthusiastically, he pulled pristine, bound volumes of the early *Punch* off his bookshelf and told me that he had always wanted to run a feature on it in *U&lc*.



Bob Farber-Above: 1982 Below: 1986

and now he had the perfect excuse. We agreed that my first piece would be a general roundup, and the second would be specifically about *Punch* (with other journals to follow). I remember how I anticipated the publication of my first story designed, I assumed, by Lubalin. When it came out (Volume 8, Number 1), however, I was disappointed by the layout, and later learned Lubalin had left it to others during this period of his failing health. My second story, on *Punch*, was designed beautifully with a cover by Lubalin in Volume 8, Number 2. Sadly, it was the last *U&lc* he ever worked on; Lubalin died while this issue was at the printer (May 24, 1981).

Bob Farber succeeded Lubalin as art director starting with Volume 8, Number 3. At this time, Edward Gottschall took on the editor's mantle with Lou Dorfsman (Lubalin's oldest friend) and Alan Peckolick (his partner) as editorial consultants for the first year of his eight-year tenure. Although the design was similar in spirit, Farber eliminated the remaining Lubalin clutter, accentuating white space a bit more and favored simple rather than pyrotechnic type treatments. Farber designed *U&lc* until Volume 13, Number 4, during which time Lubalin's basic editorial formula was followed while a few more subject areas were added. (Gottschall also invited me to contribute a regular column entitled "Man Bites Man," which surveyed the current state of comic and satiric art, and I've been writing regularly ever since).

Another significant change in editorial and visual content occurred with Volume 12, Number 4 when the results of the first Herb Lubalin International Student Design Competition were published. Themed "The Fate of the Earth," the contest required students to formulate design responses to environmental problems. This marked a departure from almost exclusively covering design for its own sake to co-opting design for social responsibility. In subsequent years, issues of *U&lc* were devoted to topics like hunger and poverty, freedom of speech and recycling.

One year later, *U&lc's* art direction was shared by a number of designers, each bringing a slightly new twist to the use of ITC typefaces. Veteran typographer Mo Lebowitz, known for his eclectic type treatments, designed four issues (Volume 13, Number 4; Volume 14, Numbers 1 and 4; and Volume 15, Number 1). B. Martin Pedersen did two (Volume 14, Numbers 2 and 3) applying the same accessible extravagance he was known for in his celebrated art direction of *Nautical Quarterly*. Pedersen's more memorable layouts used large-scale type and images resulting in a poster-like effect.

Ellen Shapiro,
who

worked on the first few issues of *U&lc* as Lubalin's assistant, did two herself (Volume 15, Numbers 3 and 4) offering little change to the basic structure. But like Lebowitz, Shapiro's unique contribution was in the nuances in which type was not an end in itself.

The challenge that all these designers had with *U&lc* is that they were expected to use a variety of ITC typefaces. While this made for a lively and potentially expressive collection of spreads, it also required a certain amount of jumping through hoops to get there. These design acrobatics were evident in the issues by design firm Weisz Yang Dunkelberger (WYD), beginning with Volume 15, Number 2. These issues were indeed lively, with some spreads as masterpieces of tabloid magazine design. Editorially, *U&lc* had also become even more eclectic, ranging from historical analysis to serious profiles (such as Allan Haley's excellent *Typographic Milestones* series) to simple fun and games. Reflecting this diversity, Larry Yang used the variety of ITC faces well on individual spreads, but *U&lc* was sometimes more a patchwork quilt rather than a unified whole. However, a more generous application of color during this period gave *U&lc* a pleasing carnival-like atmosphere. When Gottschall retired at the end of 1989, his long-time

“**U**
&lc DESIGN PUSHE



“**T**
THE CONTENT OF EACH ISSUE REPRESENTED LUBALIN'S REVEREN

associate, Juliet Travison (now Margolin) took over as editor, also working with Weisz Yang Dunkelberger.

With Volume 17, Number 3, ITC appointed a new editor, Margaret Richardson, who made further editorial changes, led the creation of loosely thematic issues and a deliberate policy of using guest art director/designers. After three transitional and dramatic issues designed by David Dunkelberger and Randall Smith of WYD, Woody Pirtle of Pentagram (Volume 18, Numbers 2 and 3) broke the usual mold. Though his *U&lc* was a collection of individual spreads, there was unity with its theme, "Innovators of Typography." More importantly, Pirtle did not allow typefaces to self-consciously dominate his layouts, but rather to serve the needs of the story. Content drove these issues, and at the same time ITC types were effectively displayed. Volume 18, Number 3 (designed with Harold Burch of Pentagram) was also notable for the first full bleed cover featuring a drawing of Felix the Cat and printed in three different fluorescent color versions.

After Pirtle and Burch came WBMG, namely Walter Bernard and Milton Glaser (Volume 18, Number 4; and Volume 19, Number 1), a team known for conceptualizing magazines from the inside out. Since design, they insist, is not simply a process of decoration, WBMG helped to influence and structure the content. The cover of their first issue featured the first full color "personality" photograph in *U&lc*'s history, and it introduced a feature inside (written by *U&lc* managing editor, Joyce Rutter Kaye) devoted to Brookie Maxwell's work with inner-city children. This signaled that WBMG was directing that issue of *U&lc* toward a more journalistic approach. Their second issue, devoted to designers' ephemera collections, however, was a radical departure from the one before. Indeed in terms of layout and content, this issue was unique, with its use of archetechtonic type treatments.

The next issue was designed by Alexander Isley Design. Themed "The Bill of Rights," the central essay by Stewart MacGregor Burns, a social historian, was carried through the entire editorial "well" typographically without the usual photographs or illustrations (a secondary essay on censorship was handled similarly). This resulted in a more solemn-looking publication than *U&lc* had ever been. In fact, from the typographic collage on the cover to the expressive handling of the type within, Isley Design's issue was spare and subdued.

The baton (or T-square) was next passed to The Pushpin Group. Seymour Chwast with Greg Simpson designed Volume 19,

Number 3, which returned to the varied editorial approach. Chwast's own preference for conservative typographic design and eclectic content was well suited to this mixed bag. And bringing us up to the present, and continuing the bold (and often organizationally perilous) experiment to let distinctive designers interpret *U&lc* with ITC typefaces, Paul Davis has done this issue and the preceding one. Of all the designers, Davis, whose art directing style is organic (or ad hoc), is well suited to the requirements of a journal whose sum is made of many parts.

Now in its 20th year *U&lc* has earned a special place in design and design journalism. Once a clarion call of the new, it evolved into being a showcase of eclecticism. Today it heralds not only ITC's typefaces (created for a whole new audience of desktop publishing aficionados), but the virtues of individual achievement. *U&lc* is a hybrid, a combination of a type and design magazine and designer's laboratory. While not as adventuresome as more aggressively experimental publications, *U&lc*'s design pushes the limits of conventionality. One could argue that this is just what Lubalin hoped *U&lc* would become.

Steven Heller, a senior art director of The New York Times, is a frequent contributor to *U&lc*.



"THE MAGAZINE WAS A T

"IT WAS SOMETIMES MORE A PATCHWORK QUILT THAN A UNIFIED

REFLECTION OF LUBALIN'S PHILOSOPHY AND ETHIC."

Ellen Shapiro-1988

Alexander Isley-1992

"...A JOURNAL WITH A DISTINCT CONCEPTUAL VISION."

AT THE BELOCHI PHOTOGRAPHS BY LOUISE FILLI

"...HOLE."

"T

THE STANDARD MIX OF SOMETHING OLD, SOMETHING NEW PLUS SOMETHING OFF-THE-WALL PROVED THAT THIS WAS A JOURNAL WITH A DISTINCT CONCEPTUAL VISION."

HEADLINE/SUBHEAD: ITC KABEL BOLD
 TEXT/CAPTIONS: ITC BERKELEY OLDSTYLE BOOK, ITALIC
 PULLQUOTES: ITC KABEL BOLD, ULTRA
 THE TYPOGRAPHY IN THIS ARTICLE WAS CREATED USING DESKTOP PUBLISHING TECHNOLOGY



From the very first issue of *U&lc* in 1973, readers perceived this publication as their own, and one that appealed to their special interests. Now with over 150,000 subscribers ranging from students to art directors to those in the type industry, *U&lc* continues to provide provocative editorial matter while showing ITC typefaces in appealing designs.

The eclectic editor and designer Herb Lubalin initiated the journal's serendipitous approach when ITC decided to promote its typefaces with its own publication rather than through advertising venues. Over 20 years, *U&lc* has monitored changes in the type industry while also presenting features on such diverse topics as Fabergé eggs, kites, masks, Japanese letterforms, Russian posters, Hollywood icons, New York street art and desktop publishing. This tradition of a broad editorial appeal continued under editor Edward Gottschall, then Juliet Trivison Margolin and the current editors.

Margolin recalls the anticipation of receiving each day's mail and perusing the readers' letters, some of which appear on pages 16-19. Some of our readers relate that they always read ITC's Allan Haley first for his features on the alphabet, type designers or type use information. Marion Muller, a regular contributor, has received

scores of letters from readers about her stories over the years. Steven Heller also has fans for his historical reflections and contemporary opinions. And continuing this rapport with its readers, the last issue of *U&lc* on the electronic age provoked letters on every feature—from Mark Batty's "Message from ITC" to the *U&lc* Colophon compiled by Joyce Rutter Kaye.

From the perspective of a reader in the type business, Matthew Carter comments that when *U&lc* "thuds" on his doormat, he first turns to "What's New from ITC." "For me, this is a latter-day type specimen book. I might have heard about a new ITC face being developed, so here I get to see it along with what other ITC faces are being shown that issue. Then, because I am in the type business, I turn right to the ads. Competitively speaking, the ads are the first wind of what's new in the industry and there are few places where people do advertise type."

Although the content of *U&lc* has always been important, how ITC typefaces appear in each issue is the crucial focus of this journal. How *U&lc*'s production team tackles this challenge is featured on pages 14-15, and two veteran allies of *U&lc* have

consistently contributed to keeping this focus clear. Sid Timm is a consultant typographer and proofreader working with both editorial and production staffs. His perceptive eye and specialized skills greatly influence these pages. Steve Lipson of Lincoln Graphics is the printing specialist. Both bring continuity and tradition to a changing publication in a changing industry. Lipson points out that when printing *U&lc*, the emphasis is always on making the type pages look their best—a feat that is difficult when printing on newsprint, and especially so when combined with four-color presswork.

U&lc readers tend to keep their back issues and remember the things that most captured their imaginations. As reflected in this anniversary issue *U&lc* is an assortment of quirky alphabets, design innovations and a variety of type treatments. Readers also recall features not included here like puzzles, quizzes, recipes, historical memorabilia and examples of work by their favorite designers, typographers, photographers, artists and calligraphers. In this scrapbook, art director Paul Davis focuses on his visual memory of *U&lc* to highlight illustrative images over the years. Some of our readers also share their thoughts on *U&lc*'s first 20 years and its influence on them. *Margaret Richardson*

U&lc has managed the tricky feat of being a promotional piece that advertises the services of the corporation behind it and it has been accepted as a journalistic enterprise quite handsomely.
Martin Fox

I see and you see, we all see because of U&lc.
Ivan Chermayeff

U&lc heightened interest in typefaces internationally. It was a vehicle that brought detailed interest in type to a much wider audience than before. When I was younger, type design was a very specialized interest.
Colin Forbes

It is impossible to imagine the course that typography would have taken in America without the considerable influence of Herb Lubalin and U&lc.
Milton Glaser

U&lc FOR THE LAST 20 YEARS HAS BEEN THE DRUM OF THE INTERNATIONAL GRAPHIC COMMUNITY. IT'S THE ONE LINK FOR THOSE OF US WHO LOVE TYPE.
ROGER BLACK

Illustration

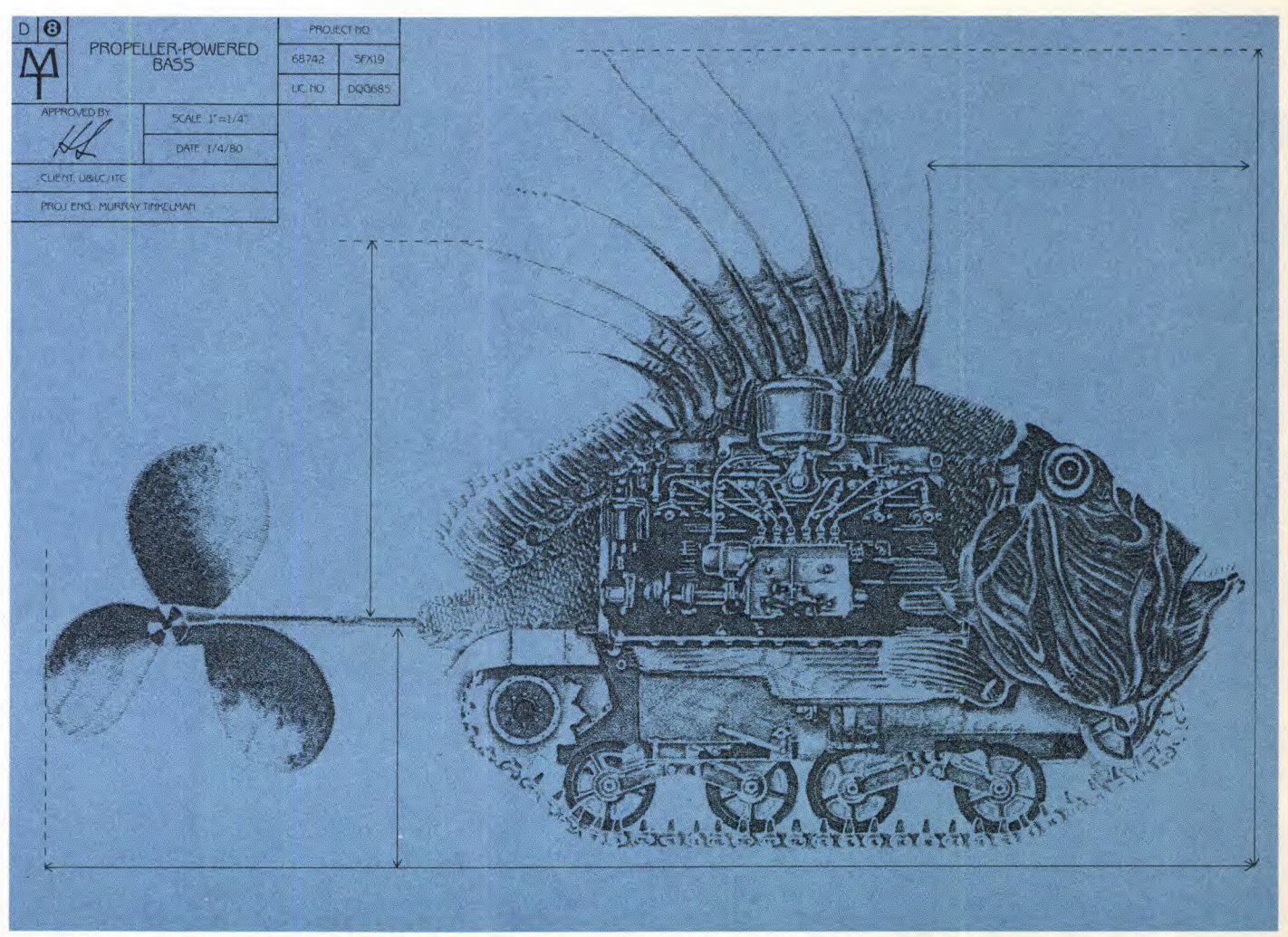
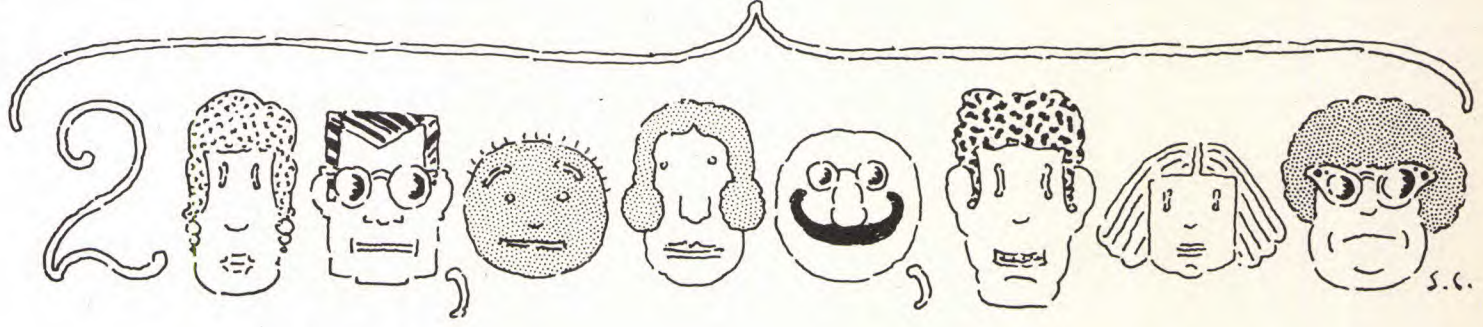
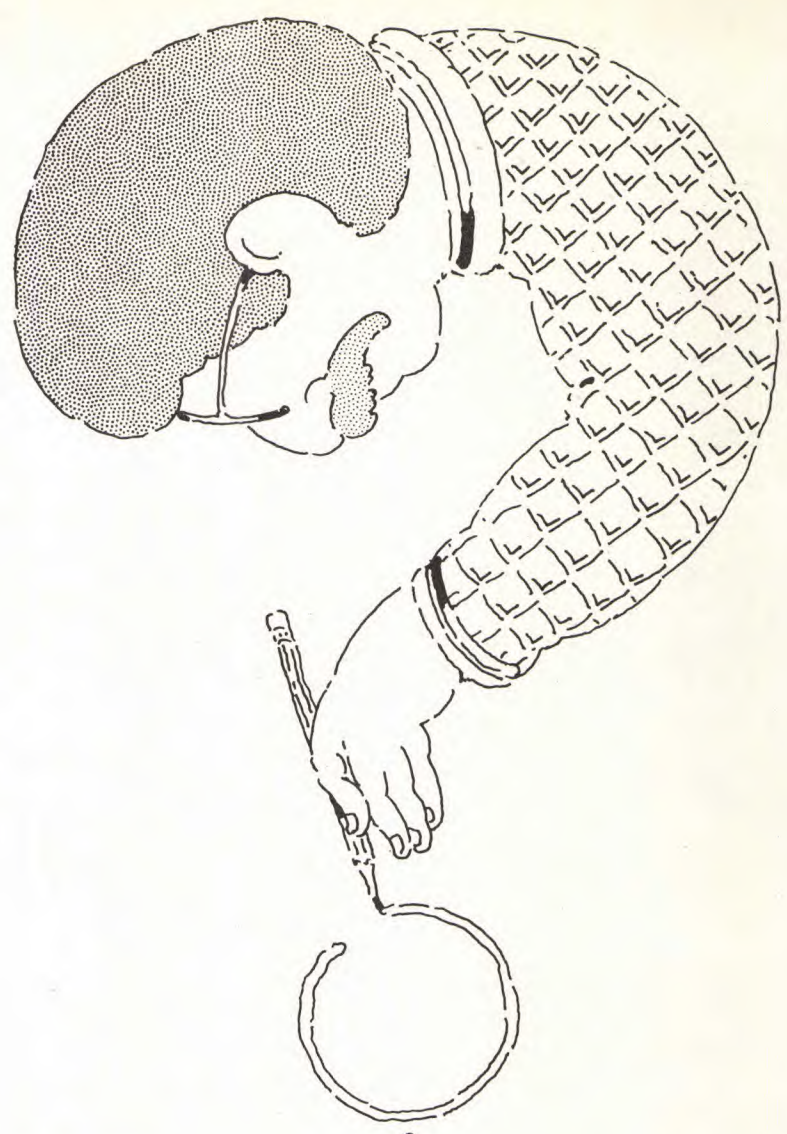
The nice thing is that U&lc comes from all different places: illustration, signs, anything. It doesn't define itself. It jumps boundaries with no problem.
Marshall Arisman



One of the big surprises in looking over back issues of U&lc was the quantity of illustration in its pages over the years. Even though it was a type magazine, in it there was an appreciation for illustration and illustrators. U&lc records a real history of artists and attitudes toward illustration. It was where you would see Jim Spanfeller, Lou Myers, Gerry Gersten, Jerry Snyder, John Alcorn, Lionel Kalish—many illustrators whom I always thought about as Lubalin and group. Over the years the group got bigger and broader and lots of illustrators were introduced and got a lot of exposure in U&lc.

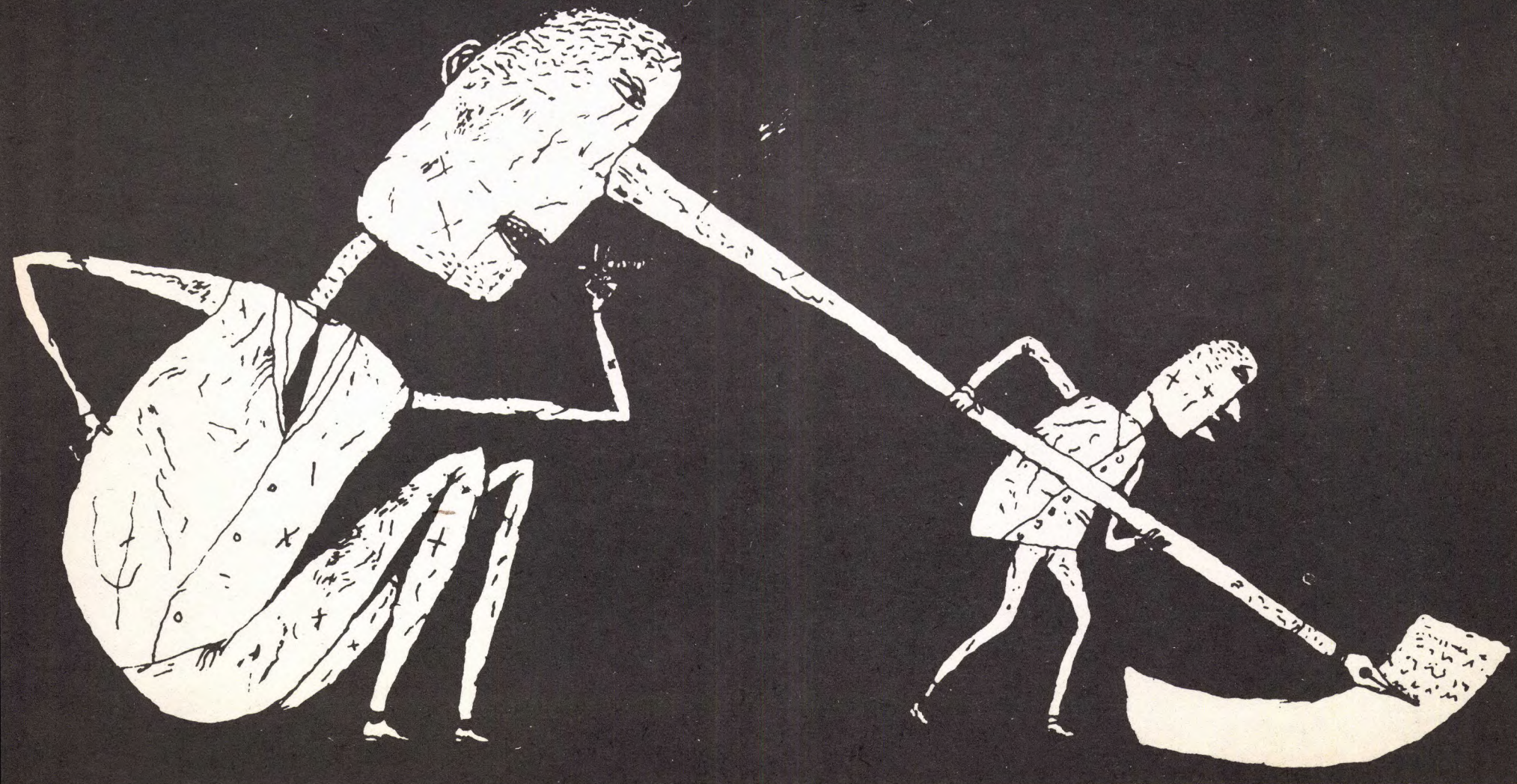
Paul Davis

- ◀ Tullio Pericoli
- ▲ Seymour Chwast
- ▼ Murray Tinkelman



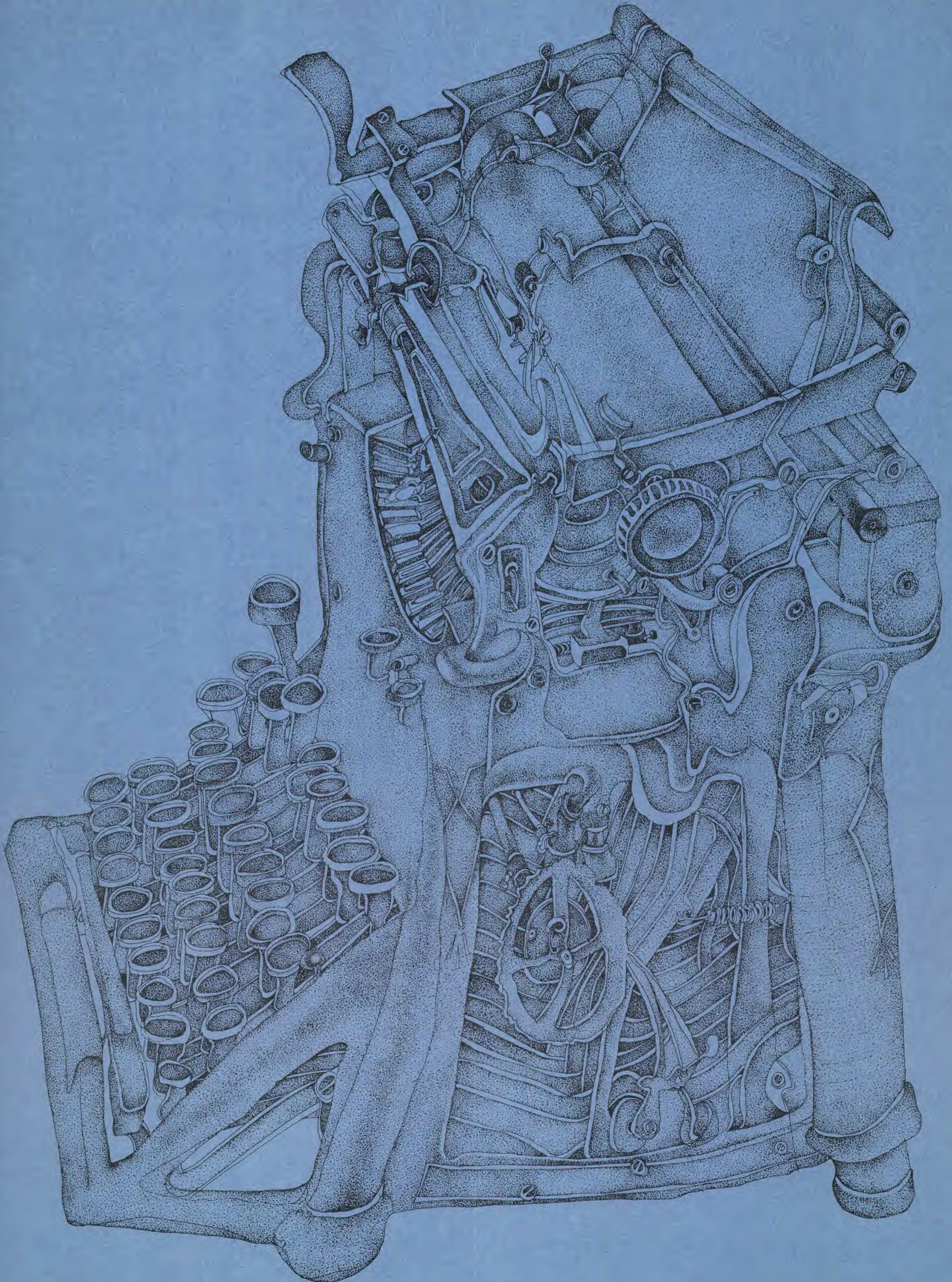
I was in U&Ic for many years displayed in double pages, in splendid graphic space. The idea of being surrounded with so much great design, of allowing my two pages of "wit" to exist in my "scribble" humor—a thrill indeed.
Lon Myers

- ▶ Philip Burke
- ▼ Henrik Drescher
- ▶ Lon Myers





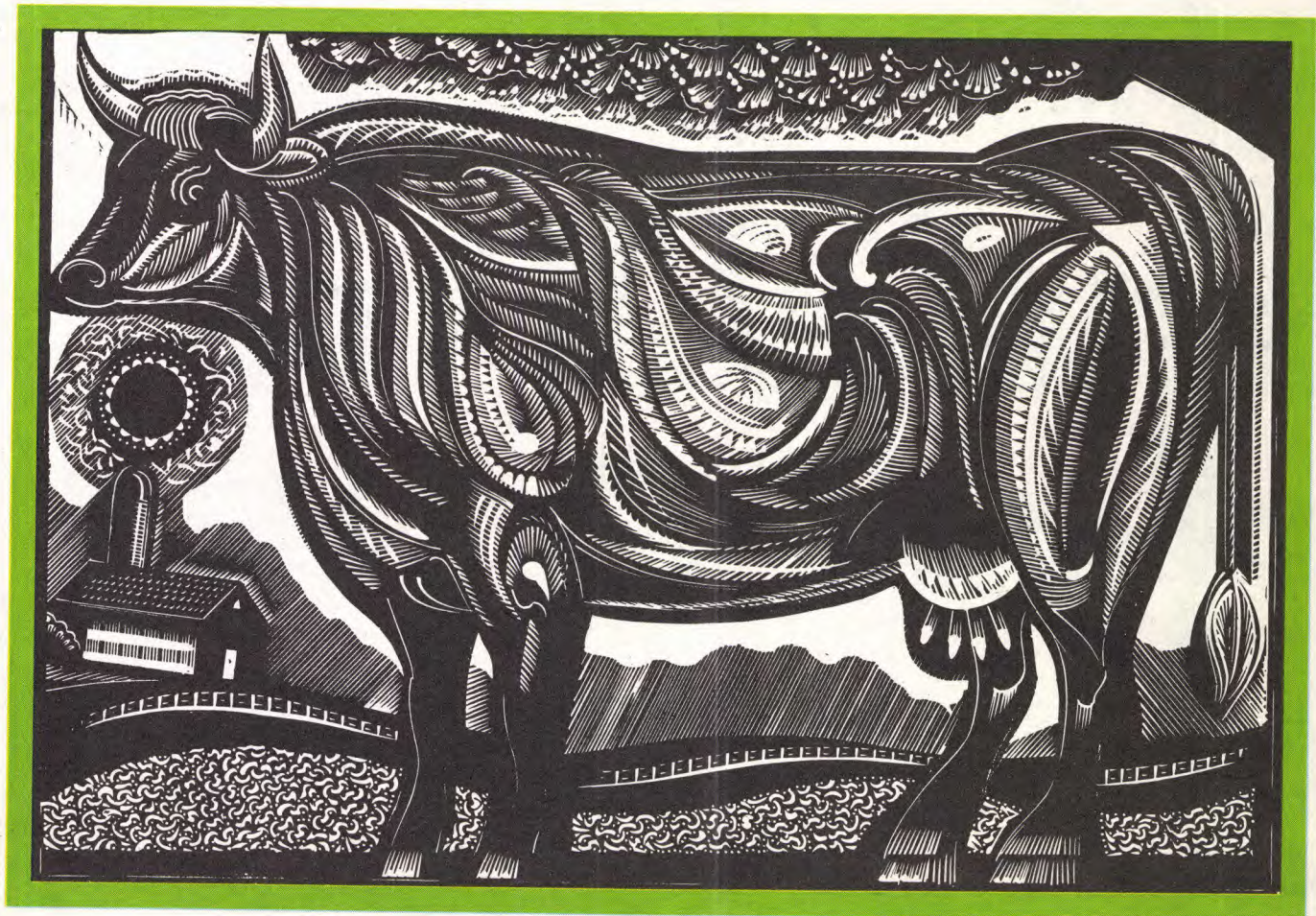
LOUMYER





*Like my father before me, over the years I've enjoyed a unique following at U&Ic.
Stephen Alcorn*

◀ Jim Spanfeller ▲ William Bramball ▼ Stephen Alcorn



*'History is prologue'—
This is as true in art as
it is in politics and busi-
ness. U&Ic has always
given us a glimpse of
our own design future
through the finely focused
looking glass of history.
Kit Hinrichs*

NOSTALGIA

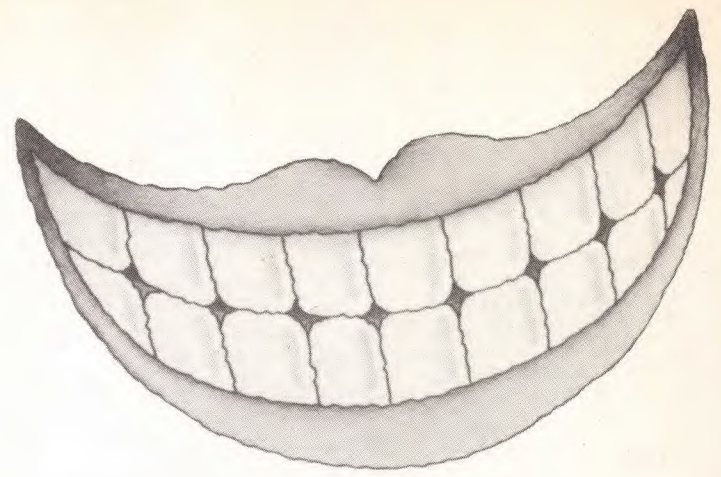


As a young British designer in the early '70s, it seemed to me that New York had an unfair advantage of being endowed with graphic superstars. *U&Lc* brilliantly reflected those times. It was the platform upon which many performed with great distinction. They featured things not seen anywhere else.

Colin Brignall



Weird



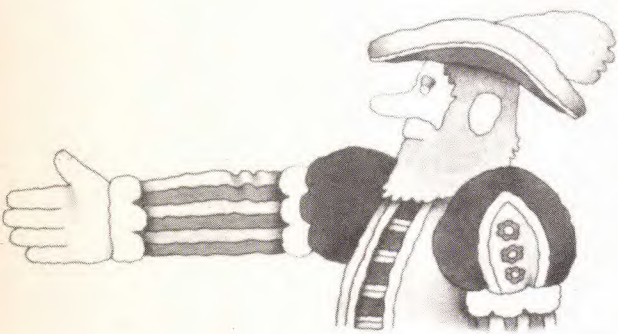
& Useless



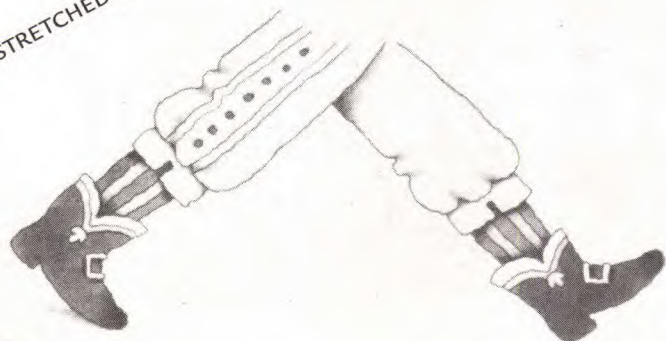
HERE IS SOMETHING EVERYONE MUST KNOW:

HOUDINI WAS THE FIRST MAN TO FLY

AN AIRPLANE SOLO IN AUSTRALIA



A YARD WAS THE DISTANCE FROM THE TIP OF THE NOSE TO THE TIP OF THE THUMB, WITH THE ARM OUTSTRETCHED TO FULL LENGTH



A PACE WAS THE LENGTH OF A DOUBLE STEP,

APPROXIMATELY 2½ FEET. "PISTOLS AT TEN PACES"

WAS A DEFINITE INVITATION TO A DUEL.

BENJAMIN FRANKLIN

ORIGINATED CROP

INSURANCE. (PRIMARILY TO

PROTECT MYOPIC

BARBERS. HE MAY ALSO HAVE

HAD THE

FARMERS' WELFARE IN MIND.)

All illustrations were done by Lionel Kalish except for the playing cards, done by Wally Neibart.

Wonderful

Information

In publications, as in life, we need a little nonsense. Hence, the occasional displays of charming trivia that U&I

has done so well. For features like this I read every bit in random order.

The last words of Joseph Henry Green, the great English surgeon, were (pointing to his heart):

Congestion

and then (taking his own pulse):

Stopped.

They are a welcome visual contrast to other, orderly,

"important" pieces. The only graphic

criterion is: Does it look good?

Seymour Chwast

BENJAMIN FRANKLIN WAS AMERICA'S
FIRST MANUFACTURER OF PLAYING CARDS.

(PROBABLY INFLUENCED BY
HIS CLOSE ASSOCIATION WITH KINGS,

HIS CLOSER

ASSOCIATION WITH

QUEENS, AND HIS

INVOLVEMENT WITH JACKS-OF-ALL-TRADES,

AMONG OTHER JOKERS.)



MORE THAN \$1,000,000 BELONGING TO

ADOLPH HITLER IS STILL UNCLAIMED IN AMERICAN BANKS.



20

Not to read *U&lc* is to be insensitive to the typographical fraternity about us; imagine Harpo Marx without his brothers. All typographical life is within its pages, the good, the best, the odd, the funny and sometimes the horrible. What a narrow world we would live in without it.
Collin Banks

As a graphic design instructor, I'm grateful to *U&lc* for providing me with four lessons a year.
Richard Wilde

U&lc for me was a catalyst in my becoming a type designer.
David Quay

My fondest memories of *U&lc* started when Herb Lubalin was its typographic guru. Now I look forward to the talents of each new design director, bringing their personal styles to the magazine and its readers. *U&lc* continues a tradition and remains a part of its time.
Martin Pedersen

U&lc SCRAP BOOK



U&lc represents 20 years of images and ideas that have not only influenced the type industry, but helped influence the way graphic designers go about solving the complex tasks of visually communicating ideas.
Mark Solsburg

The typography in *U&lc* has influenced the advertising of type for the entire world. Certainly in the United States, it has dominated.

Cynthia Hollandsworth

The early issues of *U&lc* were immediately successful in their black and white format. Times have changed and the magazine has changed to color. There is now a new staff, new editors, and a different but still successful place in the graphic world for *U&lc*.
Bradbury Thompson

U&lc has been the premier showcase for type and typography for 20 years. It has had a role in shaping the taste and typography of several generations.
Summer Stone

ANNIVERSARY LOGO: ITC FRANKLIN GOTHIC DEMI CONDENSED, ITC FRANKLIN GOTHIC BOOK, ITC KABEL BOLD
QUOTES (CLOCKWISE FROM TOP): ITC AVANT GARDE GOTHIC BOOK, BOOK OBLIQUE, ITC NOVARESE BOOK, BOOK ITALIC, ITC ISBELL MEDIUM, MEDIUM ITALIC, ITC PANACHE BOOK, BOOK ITALIC, ITC WEIDEMANN MEDIUM, MEDIUM ITALIC, ITC NOVARESE MEDIUM, MEDIUM ITALIC, ITC FRANKLIN GOTHIC DEMI, DEMI ITALIC, ITC VELJOVIC MEDIUM, MEDIUM ITALIC

I remember arriving in New York in August, 1976. It was hot and incredibly humid. I made my way to Herb Lubalin's office to show him what I'd been up to, and therein entered the center of the planet for advanced type design and language illustration. The beauty of U&lc is that it celebrates the use of letterforms as illustrative expressions and as a celebration of language.
Tim Girvin

Professionally, U&lc continues to be the timely snapshot of relevant type and design. Personally, U&lc always prompts good memories of Aaron and Herb.
Steve Byers

U&lc was and is like a bible to students. There was a time when for a student to get a free subscription, they had to submit a piece of artwork. Subscriptions then became class projects. We received some very strange things, like a dead pigeon in a box or a miniature doll with a hypodermic needle in it. Some sent photos of themselves.
Eloise Coleman

When I started designing, U&lc knocked my eyes out.

Lubalin and Burns had their heads in the sky.

It was wonderful.

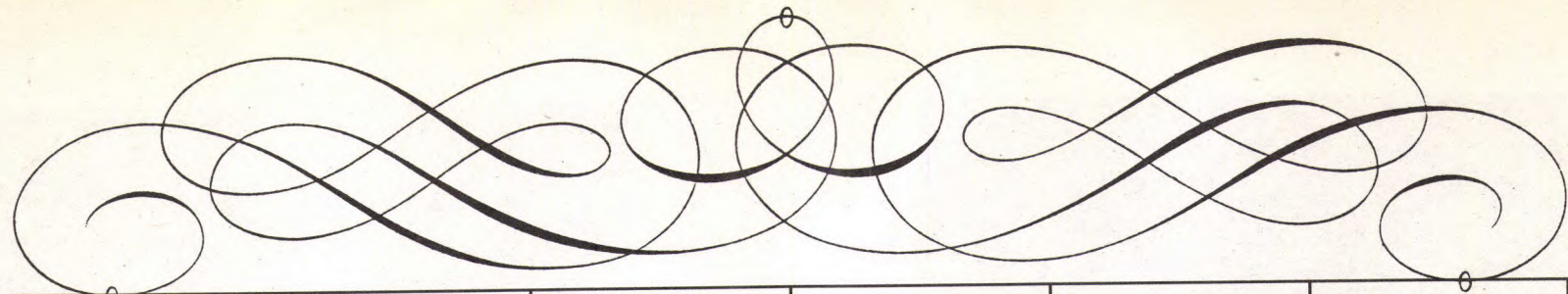
Mo Lebowitz

U&lc has been important educationally. An assignment I gave at the University of Delaware was to have students pick a poster from the library's special collection. I had them write the beginning of an article on the poster and design two double spreads, a single and a cover using the U&lc format and style.
Martha Carrothers

One of U&lc's most important functions has always been to "spread the word" about type through showing the different voices and personalities of type-faces in numerous applications. The entertaining articles have encouraged many people to look at letters and appreciate this multifaceted art form.
Mark Jamra

U&lc HAS MANAGED TO FREE ITSELF OF THE TYRANNY OF ITS ULTIMATE AIM AS A PROMOTION OF TYPEFACES. AFTER 20 YEARS, IT HAS A NEW VITALITY. IT IS NO LONGER DISGUISED AS EDITORIAL BUT IS BECOMING A REAL PUBLICATION. THE PREVIOUS TWO YEARS OF DIFFERENT DESIGNERS HAS OPENED THE WINDOW TO SOME FRESH APPROACHES.
WALTER BERNARD

Every so often in design history something totally new, sensational, seminal in the history of design. Lubalin's "Jazz" layouts belong in that category.
Ellen Shapiro



A	B	C	D	E	F
G	 <p>Photograph by Mikebeth Cuaz</p> <p>WHAT'S NEW FROM ITC</p> <p>ITC CERIGO[™]</p> <p><i>How do you draw an italic of an italic? That is not a common question, but it is one that faced Jean-Renaud Cuaz when he created ITC Cerigo. The challenge Cuaz set for himself when he began to draw ITC Cerigo was to create a type style that had the grace and elegance of Renaissance calligraphy, but one that also was different from the many Chancery scripts currently available. He met this challenge through the creation of a carefully thought-out "vertical italic" type based on a 15th century calligraphic form.</i></p> <p><i>The result of meeting this challenge, however, was that Cuaz was faced with a second difficult design problem: how to draw a companion italic for the already cursive roman. This he did</i></p>				H
I					J
K					L
M					N
O					P
Q					R
S	T				
U	V	W	X	Y	Z

with creativity, style—and a solid foundation in calligraphic tradition. Since his roman was based on the writing style of the 15th century, Cuaz decided the natural foundation for the italic would be the “faster” italic hand of the 16th century. The result is a “controlled” roman and an almost spontaneous italic which are both cursive and complement each other perfectly.

ADDED VERSATILITY

To add more versatility to the completed family, Cuaz also created a series of italic swash capitals that add distinct personality to both text and display copy. He also wanted to apply the same versatility to the roman designs but decided that roman swash letters were something of a calligraphic oxymoron. (Roman letters are drawn more slowly, and with more restraint, than free-flowing swash letters.) Cuaz solved this problem by using the italic forms for his roman swash letters. On the surface this may seem like a simplistic approach until one realizes that the italic letters would appear too light if they simply replaced the roman designs. As a result, the weights of the italic forms had to be carefully adjusted to be consistent with the roman letters. Small caps were also created for the Book and Medium weights of the family. The net result of this careful family structuring is a classic example of something in which the total is greater than the sum of its individual parts. In other words, an unusual amount of typographic versatility is available from a relatively small typeface family.

CUAZ DREW THE BOOK AND BOLD WEIGHTS TO COMPLEMENT EACH OTHER IN TEXT COMPOSITION, WHILE THE MEDIUM DESIGN IS APPROPRIATE WHEN A MORE AUTHORITATIVE TYPOGRAPHIC VOICE IS REQUIRED FOR TEXT COMPOSITION. CALLIGRAPHIC SCRIPTS ARE NOT NORMALLY CONSIDERED TO BE PARTICULARLY HIGH ON THE TYPOGRAPHIC READABILITY SCALE, BUT THE UNUSUALLY LEGIBLE LETTERFORMS OF ITC CERIGO, COMBINED WITH THE CURSIVE LEFT-TO-RIGHT SWEEP OF THE INDIVIDUAL CHARACTER STROKES MAKE THE FAMILY SURPRISINGLY EASY TO READ.

LETTERS HAVE ALWAYS BEEN IMPORTANT

Jean-Renaud Cuaz cannot remember when he was not interested in type and lettering. Even in his earliest recollections of

elementary school in the South of France he recalls his teachers asking him to copy short poems in his handwriting which they then posted on bulletin boards in class. While his college education netted him a B.A. in science rather than in the arts, this was followed by four years of study at Supérieure d'Arts Graphiques in Paris. Here Cuaz was exposed to some of France's most talented and hard-working graphic educators—and to scores of past issues of *U&Ic* created by its founder, the late Herb Lubalin. According to Cuaz, both were instrumental in his decision to become a typographic designer.

In 1985 the Atelier National de Création Typographique was founded within the walls of Imprimerie Nationale in Paris. This institution is dedicated to teaching its students the art and craft of typeface design. Cuaz was one of the first artists to attend, studying under such eminent French type designers as Ladislav

Mandel and Jose Mendoza, whom Cuaz credits for much of his very considerable skill.


THE CHALLENGE CUAZ SET FOR HIMSELF WHEN HE BEGAN TO DRAW ITC CERIGO WAS TO CREATE A TYPE STYLE THAT HAD THE GRACE AND ELEGANCE OF RENAISSANCE CALLIGRAPHY.

THE PATH TO CHICAGO

After completing studies at the Atelier National de Création Typographique, he was commissioned to create several typeface designs, was offered a teaching assignment at Parsons School of Design in Paris, and also landed a multitude of freelance assignments. One,

in Chicago, became so regular that Cuaz eventually moved there, where he resides today.

ITC Cerigo is one of the few designs to be unanimously endorsed by the ITC Typeface Review Board upon its first showing. Later production tests only proved to further validate the Review Board's first impression.

ITC Cerigo is available in Book, Medium and Bold weights with corresponding Italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity: 

THESE NEW TYPEFACES WILL BE AVAILABLE TO THE PUBLIC ON OR AFTER MAY 17, 1993, DEPENDING ON EACH MANUFACTURER'S RELEASE SCHEDULE.

A q

ITC

C e r

y

H

B t



iggo

"It is through art and art only,

THAT WE CAN REALIZE OUR PERFECTION:

*Through art and art only that we can shield ourselves
FROM THE SORDID PERILS OF ACTUAL EXISTENCE."*

Oscar Fingal O'Flahertie Wills Wilde

ITC CERIGO™

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is 8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is needed to get the 8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is 8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is 10/11

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is needed to get the 10/11

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is 10/11

Book

ABCDEFGHIJKL
 MNOPQRSTU
 VWXYZabcdefgh
 ijklmnopqrstuv
 wxyz1234567890
 &\$£%ÇØÆĒ
 ßçøæœfi fl^~° (:;,.!
 ?--"'/#*) [†‡
 §»«1234567890]
 ABCDEFGHIJKL
 MNOPQRSTUVWXYZ

Book Italic

*ABCDEFGHIJ
 KLMNOPQRSTU
 VWXYZabcdefgh
 hijklmnopqrstuvw
 xyz1234567890
 &\$£%ÇØÆĒßç
 øæœfi fl^~° (:;,.!
 !?--"'/#*) [†‡§
 »«1234567890]*

Medium

ABCDEFGHIJKL
 MNOPQRSTU
 VWXYZabcdefgh
 ijklmnopqrstuv
 wxyz1234567890
 &\$£%ÇØÆĒ
 çøæœfi fl^~° (:;,.!
 ?--"'/#*) [†‡
 §»«1234567890]
 ABCDEFGHIJKLM
 NOPQRSTUVWXYZ

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning the designer must care. In contemporary advertising the perfect integration of design elements 12/13

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements 12/13

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements 12/13

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements 14/15

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements 14/15

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements 14/15

Book with Swash

A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
8/9

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
10/11

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
10/11

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
10/11

Medium Italic

Bold

Bold Italic

ABCDEFGHIJ
KLMNOPQRST
UVWXYZabc
defghijklmnopq
rstuvwxyz12
34567890&\$¢
£%ÇØÆŒßçø
æœ~fi fl^~° (:;,.
! ? - - " - / # *) [† ‡
§ » « 1 2 3 4 5 6
7 8 9 0]

ABCDEFGHIJK
LMNOPQRS
TUVWXYZabc
defghijklmn
opqrstuvwxyz
1234567890
&\$¢£%ÇØÆŒ
ßçøæœ~fi fl^~°
(:;,.! ? - - " - / # *)
[† ‡ § » «
1234567890]

ABCDEFGHIJ
KLMNOPQRST
UVWXYZabcd
efghijklmnopqr
stuvwxyz1234
567890&\$¢£%
ÇØÆŒŒßçøæœ
fi fl^~° (:;,.! ? - - " -
/ # *) [† ‡ § » «
1234567890]

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
12/13

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
12/13

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
12/13

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
14/15

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
14/15

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, whatever is necessary.
14/15

Book Italic with Swash

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

ITC AVANT GARDE GOTHIC®



On this spread, both circular type formats were created with ITC Avant Garde Gothic multiple master fonts in Adobe Illustrator 3.2.1. They were imported into QuarkXPress 3.1 as EPS files and placed as pictures. The headline was created entirely in QuarkXPress, using the multiple master Font Creator XTension.

MULTIPLE MASTERS

Throughout its 25-year life, ITC Avant Garde Gothic has lived up to its name by continually breaking new ground. It began as Herb Lubalin's logo for the always innovative, and often controversial magazine, *Avant Garde*. It then became the first typeface released by ITC when the company was founded in 1970. Because of its large x-height, extensive set of alternative and ligatured characters and strong design personality, the face also broke new stylistic ground for typeface creation. Now ITC Avant Garde Gothic is the first ITC typeface to be issued as a multiple master Type 1 typeface.

Multiple master is an extension of the PostScript Type 1 format developed by Adobe Systems that enables a user to customize a font while maintaining the integrity of a typeface design (something previously the exclusive domain of highly trained typeface designers and well-equipped type foundries). In a multiple master typeface, a design matrix is established based on one to four predetermined design axes. These axes determine the range of possible font variations and can include such aspects as typeface weight, width, style and optical size. The type designer creates master designs at each end of a design axis. The user can then interpolate, or generate intermediate variations, between the master designs on demand.

ITC Avant Garde Gothic multiple master is a two-axis typeface incorporating weight and width axes. The dynamic ranges extend from Extra Light to Bold in weight, and Condensed to Normal in width. Each master design has been carefully hand-crafted to ensure that all instances generated from the typeface will be both highly legible and esthetically pleasing. This means that the user can create any variation of font weight or width within these ranges with confidence that the results will be as successful as if the font were custom made by a seasoned type designer.

Now type in headlines and body copy can be exactly the proportions you want. Headlines can be customized in weight or width to precisely fit virtually any measure. Type in blocks of text copy can be adjusted subtly or dramatically to achieve just the color desired. Or type can be manipulated to compensate for the inherent differences in the appearance of type printed using various technologies, such as lithography, Xerography or gravure.

ITC Avant Garde Gothic is available as a multiple master typeface in both roman and italic variants. Only licensed ITC Subscribers are authorized to reproduce, manufacture and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity:



These new typefaces will be available to the public from Adobe on May 17, 1993. For additional information about multiple master fonts, please contact Adobe Systems, Inc.

THE LETTER X

Some could contend that the letter X is really unnecessary. Fewer words in the English language start with X than with any other letter, and its sound is duplicated by the Z or KS combination. The Phoenicians did not use the sound of X, and many scholars contend that the Greeks did not employ the letter to represent a phonetic sound, either. Even the Romans were not exactly sure where to use the letter, so they relegated it to the very end of their alphabet.

The Phoenician ancestor to our X was a letter called *samekh* meaning fish. Although some historians maintain that this character more likely represented a post or support, with a stretch of the imagination the drawn character could also be seen as the vertical skeleton of a fish.

An X letter did not exist in the Phoenician alphabet adopted by the Greeks.

When they took over this system they had no use for all the Phoenician

The X is not drawn as a true symmetrical letter. If it were it would appear to be upside down. As with most letters, the X is constructed in such a way as to appear to look "correct" when mathematically it may not be. Actually, the diagonal strokes of the letter cross just slightly above the true center, making the upper part smaller than the lower. This gives the character a firm foundation on which to rest and helps the eye move horizontally across the page. In serif typeface designs the 7:00 to 1:00 stroke is lighter than the other diagonal stroke, and this stroke is usually more oblique than the heavier one. This makes things look "right" visually, which in



Phoenician samekh



Early Greek xi



Ionic Greek chi



the case of the X means symmetrical. Since the X is not a wide letter, it should be drawn only about 1/2 to 3/4 of its height. If it is drawn too widely it looks ungainly and subsequently hampers the smooth flow of reading. While Xs are constructed of only two diagonal strokes there can be surprising diversity in their design. The X in ITC Zapf Chancery® would never be confused with the same letter in Parsons, or the X in ITC Busorama.® Some Xs look like simple crossed letter Ls, while others, like those in Walbaum Italic and ITC Century Italic® appear to be made from flip-flopped Cs. Perhaps unnecessary, and perhaps presenting more of a design challenge than meets the eye, the X is, nevertheless, part of the rich tapestry that is our alphabet.

Allan Haley

sibilant letters, so they only took those letters which represented sounds that they required. Three Phoenician sound values that were difficult for the Greeks were *shin* (sh sound), *tsade* (ts sound), and the *samekh* (which represented a sharp s sound). None of the Phoenician letters represented the soft "s" that was common to the Greek language, so they chose letters which came close and modified their value slightly. The western Greeks chose the Phoenician *tsade*, renamed it *san*, and attached the sound value of "ts" to it, while the eastern Greeks took the Phoenician *shin*, called it *sigma* and gave it the sound value of a "sh." The letter *samekh* became the Greek "xi," but had different sound values in the eastern and western Greek alphabets.

The Romans adopted the X sound from the Chalcidian, or western Greek, alphabet, but gave it the design of the *chi* (two diagonally crossed strokes), a letter added into the eastern Greek alphabet about 500 B.C. The monumental Roman letter became the prototype for both the capital and lowercase X we use today.

Who's New at ITC

New ITC Subscribers* Include:



Lexmark International Inc.

Lexmark International Inc. (Lexington, KY), an independent company that was formed in 1991, develops, manufactures and markets IBM® personal printers, IBM typewriters, related supplies and keyboards. It has recently signed an agreement with International Typeface Corporation (ITC) which allows it to use ITC® typefaces in its products. These products include: some IBM LaserPrinters, printer options, font cards and the IBM Color Jetprinter PS 4079 by Lexmark.™

Lexmark International Inc.
740 New Circle Road NW
Lexington, KY 40511
Phone (606) 232-2000
Fax (606) 232-5439



Dainippon Screen Manufacturing Company, Limited

Dainippon Screen Manufacturing Company, Ltd. (Kyoto, Japan) is a manufacturer of quality graphic arts equipment. Dainippon Screen signed a licensing agreement with International Typeface Corporation (ITC) in order that ITC® typefaces may be used in a broad array of Dainippon Screen systems and output devices. It recently entered the PostScript® market with the introduction of its DT-S1015 desktop drum scanner and DT-R1035 imagesetter.

Dainippon Screen Mfg. Co., Ltd.
Overseas Division
12-2 Bohjoh-cho, Chudoji
Shimokyo-ku, Kyoto, 600 Japan
Phone (81) 75-365-3131
Fax (81) 75-371-1507



Glyph Systems, Inc.

Glyph Systems, Inc. (Andover, MA) is a manufacturer and distributor of foreign language typefaces including Arabic, Hebrew, Thai, Greek, Turkish and Eastern European languages. Its typefaces are available in PostScript®, TrueType® for Windows™ 3.1 and DOS compatible formats. Under a typeface licensing agreement with International Typeface Corporation (ITC), Glyph will include ITC Arabic® on its font disks.

Glyph Systems, Inc.
P.O. Box 134
Andover, MA 01810
Phone (508) 470-1317
Fax (508) 474-8087



Font World, Inc.

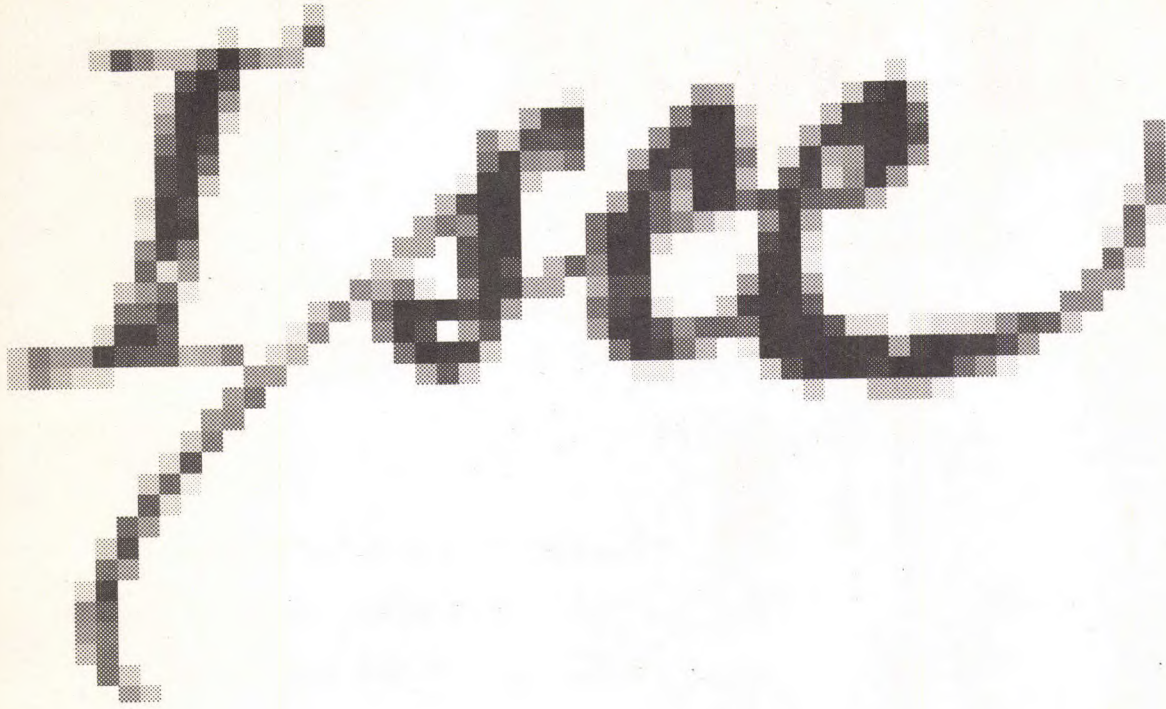
Font World, Inc. (Rochester, NY) designs and manufactures multiple language typefaces in PostScript® Type 1 format. It also offers custom typeface development for corporations and governments. After signing a licensing agreement with International Typeface Corporation (ITC), Font World added the ITC® type collection to its exclusive multi-lingual typeface library.

Font World, Inc.
2021 Scottsville Road
Rochester, NY 14623
Phone (716) 235-6861
Fax (716) 235-6950



*ITC Subscriber companies are those companies which have a licensing agreement with International Typeface Corporation to manufacture and sell ITC® typefaces.

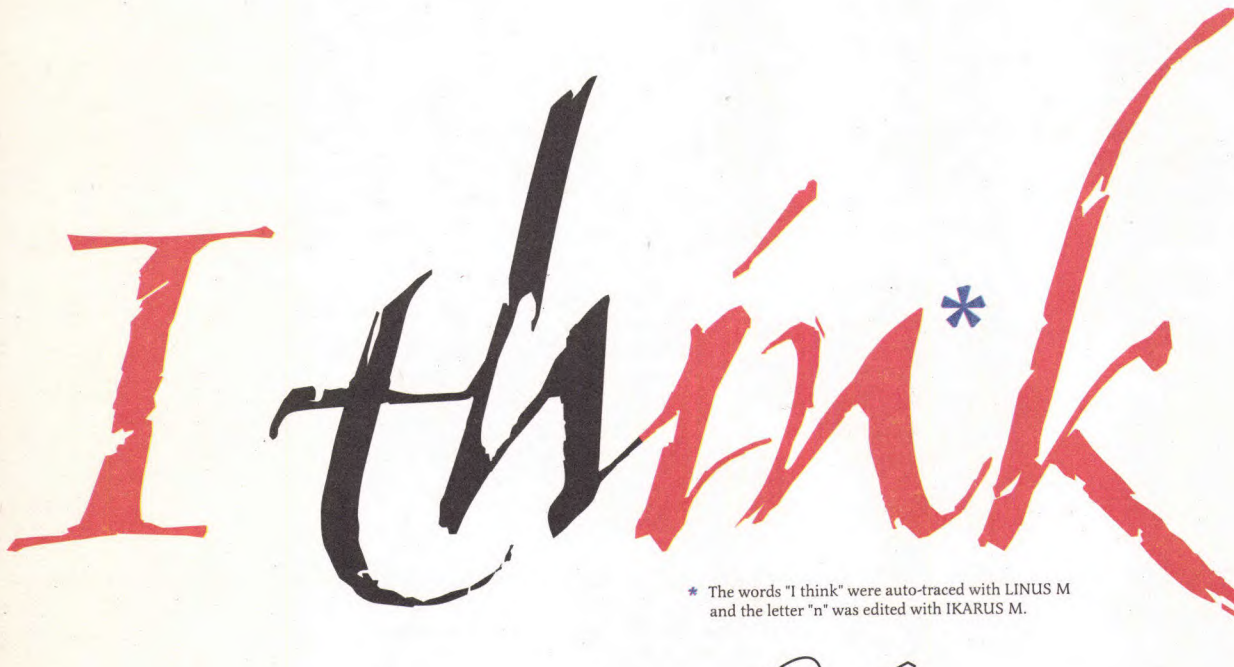
All product names are trademarks or registered trademarks of their respective manufacturers.



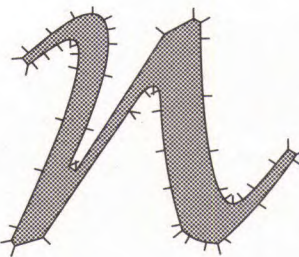
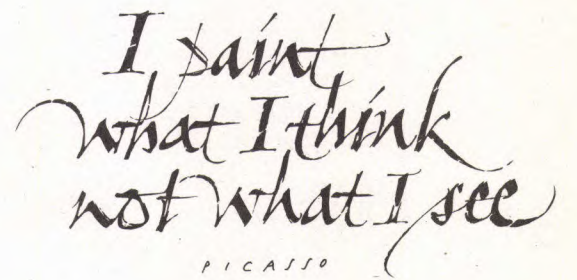
Ikarus M

IKARUS®, the system used by the world-leading type foundries, sets the standard for quality in type design and production. Now, URW® has concentrated its most useful and professional design programs into a single package for the Macintosh®. About the features of IKARUS M:

- Create models by scanning, auto-tracing or import from PostScript® Type-1 & Type-3 fonts.
- Compatible with your Wacom or Aristo tablet.
- Interpolate and extrapolate to create an entire typeface family... from a single design!
- Oblique, then refine using automatic aesthetic balance to prevent electronic aesthetic.
- Create multiple kern and width tables for text setting, touching and overlapping display type for highly specialized advertising typography.
- 15,000 x 15,000 units to the em ensures maximum accuracy. Precise numerical editing of widths and sidebearings via built-in tables.
- Other professional functions: scale, expand & condense, antique, rotate, mirror, symmetrize fold, and measure, to name only a few of many.
- Select modification of a single character or, in batch-mode, character groups and entire faces.
- Create Type-1, Type-3, TrueType™, EPS files and any number of tuned bitmaps. Transport files into other programs. ATM™ compatible. In short, IKARUS M is the professional's tool for precise and faithful reproduction built on renowned programs of typographic integrity.



* The words "I think" were auto-traced with LINUS M and the letter "n" was edited with IKARUS M.



LINUS M

With conventional auto-tracing programs, conversion of lively ideas into digital format may sacrifice the integrity and immediacy of your original sketch. Now, such degradations are totally avoidable. LINUS M captures and preserves the freshness of original sketches while quickly and accurately converting them into IKARUS® contour format.

LINUS M is a high quality automatic tracing program for the Macintosh® that is fine-tuned for accuracy by numerical parameter controls for optimum conversion of complex artwork. Quick-mode design and editing functions are also provided for production of logos, artwork and alphabets. LINUS M may be used to create color separations by isolating those elements in the artwork to be used for various tints.

Output capabilities include: PostScript® Type-1, Type-3, EPS files and TrueType™.

Credits: IKARUS and LINUS are registered trademarks of URW Unternehmensberatung, Karow Rubow Weber GmbH. Macintosh and TrueType are registered trademarks of Apple Computer, Inc. PostScript and Adobe Type Manager (ATM) are registered trademarks of Adobe Systems Incorporated. Other descriptive product references are trademarks of their respective holders.

URW

URW America
4 Manchester Street, Nashua
New Hampshire 03060
Phone: 603-882 7445
Fax: 603-882 7210

Name _____	Title _____
Company _____	Address _____
City _____	State _____ Zip Code _____
Country _____	Phone _____

THIS PAGE WAS PRODUCED USING URW SOFTWARE. IT WENT FROM DISK TO FILM TO PRINTER. TYPEFACE: LATIENNE. CALLIGRAPHY: JOVICA VELJOVIC

Suggested Retail Prices:

IKARUS M \$598.
LINUS M \$349.
Package Price: \$895.

T E C H

t a l k

by Barry Zuber

Fonts

Font Bundles

Casady & Greene now offers 120 top-quality, hand-crafted **fonts** at a competitive price. Choose between either PostScript Type 1 or TrueType formats for \$99, or choose both formats for \$179. The library contains a wide variety of text, display, script and headline fonts. For Macintosh and IBM/compatibles. Casady & Greene, 22734 Portola Drive, Salinas, CA 93908-1119. Call (800) 359-4920.

CD-ROM Fonts

Autologic has announced the availability of over 2500 fonts from four different font developers on a single CD-ROM. The locked **APS-TypeScriber** provides PostScript Type 1 fonts for both Macintosh and IBM/compatible systems. Users can select from 141 Autologic typefaces, including 8 new Else fonts, the entire Adobe library with 1481 selections including 237 from the Berthold library, plus 1039 fonts from Bitstream. There are also two versions of the unlocked APS-TypeScriber CD-ROM. On one version, the Autologic fonts are paired with the library of Adobe fonts. The second version pairs the Autologic fonts with the Bitstream Typeface Library. Autologic, 1050 Rancho Conejo Boulevard, Thousand Oaks, CA 91320. (805) 498-9611.

Bitstream Font Packs

Bitstream is now shipping two new retail font packages with typefaces in PostScript Type 1 format for IBM/compatible systems. The **Bitstream Font Packs 1 & 2** offer 40 and 20 typefaces respectively in a versatile mix of text families and decorative type designs. For IBM/compatibles. Font Pack 1, \$79; Font Pack 2, \$39. Bitstream Inc., Athenaeum House, 215 First Street, Cambridge, MA 02142. (617) 487-6222.

Font Substitution Software

Adobe Systems Inc. is now shipping a new addition to the Adobe Type Manager product line, **SuperATM**. SuperATM eliminates text format changes when displaying and printing documents that contain fonts not available on the user's computer. A metrically exact substitute font is automatically created for any Adobe Type Library font found in a document. This substitution process accurately preserves the document's original line and page breaks, regardless of where the document was created or what fonts were used. For Macintosh and IBM/compatibles. Upgrade \$49; new \$149. Adobe Systems Inc., 1585 Charleston Road, Mountain View, CA 94039. (800) 833-6687.

Font Special Effects

Effects Specialist can quickly and easily transform ordinary PostScript or TrueType fonts into spectacular special effects. Styling modes include circles and arcs, freeforms, outlines and fills, motions, shadows and geometrics. Effects Specialist provides Bezier control of fonts, 24-bit color support and applies effects to any drawn paths. For IBM/compatibles. \$199. Postcraft International Inc., 27811 Hopkins Avenue, Suite 6, Valencia, CA 91355. (805) 257-1797.

Software

New PageMaker 5.0

The new Aldus **PageMaker**® version 5.0 is here with over 100 new features for both the Macintosh and PC systems running Windows. Virtually identical on the two platforms, PageMaker 5.0 offers powerful tools for precise typographical control such as rotation of text and graphics to .01-degree increments, numerical positioning and nudge buttons and a control palette for setting text attributes such as font, style, size, indent and alignment. Additional production capabilities include the ability to produce process-color separations of text and graphics, filters to import Kodak Photo CD®, DXF, WordPerfect Graphics, PICT and Metafile images, TWAIN support for scanning within PageMaker and a PANOSE font mapper which identifies missing fonts between Windows and Macintosh files. PageMaker 5.0 comes with 20 Aldus Additions™ created from third-party developers, that give the product applications specific features. For Macintosh and IBM/compatibles. \$895. Aldus Corporation, 411 First Avenue South, Seattle, WA 98104. (800) 685-3511.

Take the Trapping Test

Aldus **TrapWise**™ provides high-quality solutions to trapping problems found in the creation of four-color separations. TrapWise inspects each color transition and automatically creates an optimal trap color based upon the CMYK and spot color components of both colors. You can see your traps on-screen. TrapWise can process PostScript files from most popular desktop applications on a variety of platforms. Call Aldus to get a free demo disk. \$4495, Aldus Corporation, 411 First Avenue South, Seattle, WA 98104. (800) 685-3582.

New Ventura Solutions

Ventura Software Inc. has announced the release of several new programs to their product offering. **Ventura Publisher**® 4.1 is a single power publishing solution for the creation of documents of any size, length or complexity. Ventura Publisher provides flexible and precise typographic control, complete color prepress capabilities to produce optimized color separations, interactive formatting and an enhanced user interface for ease of learning. **Ventura Database Publisher**® automates the creation of catalogs, directories, schedules or other data-intensive documents. Database Publisher extracts data from a database and tags the data with page layout control information for your favorite desktop publisher or word processor. As the tagged data is imported, the pages automatically lay themselves out from the control information added by Ventura Database Publisher. The program will even launch Ventura Publisher for automatic push-button creation of documents.

Ventura PicturePro™ is a total image creation product in one package. PicturePro lets you scan, draw, paint, retouch, edit and color correct full 24-bit color images. The program has an extensive list of professional features including special effects filters, masking tools, variable paint and texture brushes, natural media tools such as felt tips, chalks or oil brushes and anti-aliased text. PicturePro increases design productivity and outputs separations directly to a PostScript image-setter.

Ventura AdPro™ is an advertising design and layout package for the PC. AdPro combines the typographical features of a page layout program with those of a drawing program to produce ads, coupons and advertising circulars quickly and efficiently. AdPro includes support for 24-bit color images and typographic control of up to 1000 different fonts in increments as small as .001 em. For IBM/compatibles. Ventura Publisher \$795, Ventura Database Publisher \$295, Ventura PicturePro \$795 and Ventura AdPro \$695. Ventura Software Inc., 15175 Innovation Drive, San Diego, CA 92128. (800) 822-8221.

continued on page 60

1800 326 TYPE

ALPHABETS

AppleLink: ALPHABETS / Fax: 708 328 1922
(outside US call +1 708 328 2733)
PO Box 5448, Evanston, IL 60204 USA
CompuServe: 73306.2703

VISA / MasterCard / American Express

Fonts provided in Macintosh or Windows format on 3.5 inch disks
Disk includes PostScript and TrueType versions of the families
The Alphabets  and the eye image are trademarks of Alphabets, Inc.
Other trademarks are property of their respective owners.

1993

ITC
Announcement
CENTER

JUNE 9
THROUGH
JULY 30
1993

TDC 39, the 39th Annual Type Directors Club Awards Exhibition, will premiere June 9 at the ITC Center. The show will feature a variety of international work chosen for its typographic excellence in categories such as advertising, books, annual reports, brochures, signage, corporate identity, entertainment graphics,

The 39th Annual Type Directors Club Awards Exhibition

logos, magazines, newspapers, packaging and posters. More than 2600 entries were submitted from 19 countries for consideration in the show. Of them, 186 winning pieces were chosen, representing 10 countries: Brazil, Canada, England, France, Germany, Japan, Singapore, Slovakia, Switzerland and the United States. The exhibition will travel throughout North and South America, Asia, Australia, Canada, Europe, Mexico and New Zealand.

TDC 39 was chaired by:

Mark Solsburg
FontHaus
Norwalk, CT

Jurors included:

David Berlow
The Font Bureau, Inc.
Boston, MA

Mark van Bronkhorst
Mark van Bronkhorst Design
San Francisco, CA

Ed Cleary
FontShop
Toronto, Canada

Greg Leeds
The Wall Street Journal
New York, NY

George Pierson
HBO
New York, NY

Kathleen Tinkel
Kathleen Tinkel Design
Westport, CT

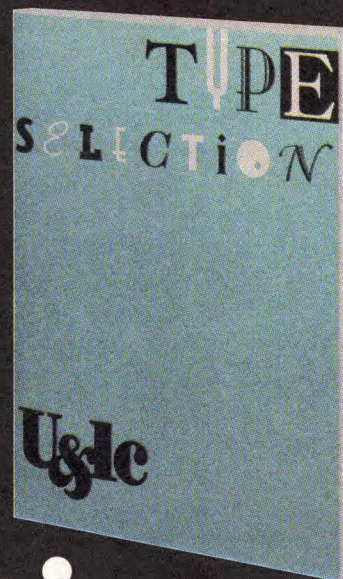
Carol Twombly
Adobe Systems, Inc.
Mountain View, CA

TDC 39

◆ The ITC Center is located at
**866 Second Avenue,
third floor, New York City.**

**Hours are
Monday through Friday,
noon to 5:00 p.m.
(Closed July 2 and 5, 1993).
Admission is free.**

Circle 274 on Reader Service Card



U&lc Type Selection— a Collector's Collection

U&lc Type Selection is the first independently published collection of *U&lc* material. It serves as both a celebration of 20 years of continuous publication and an important source of information for all of our newer readers. Everything that appears within this book is taken directly from the pages of past issues of *U&lc*, and includes an introduction by Mark Batty, President & CEO of International Typeface Corporation.

U&lc Type Selection is an extraordinary compilation of regularly appearing features in *Upper & Lower Case*, *The International Journal of Type and Graphic Design*. Articles such as "Families to Remember," "Unusual Alphabets," FY(t)I [For Your (typographic) Information], and "What's New From ITC" were created with the goal of informing and educating the reader about the creativity, use and availability of type.

This book underscores the importance and value of *U&lc* to the graphic community over the past 20 years. The timing was perfect, as it helped us prepare for our 20th anniversary issue. This issue of *U&lc* and **U&lc Type Selections** will be the prized possessions of the true *U&lc* aficionado.

U&lc Type Selection 14 3/4" x 10 7/8" Softbound.
174 pages. Illustrated. \$25.00, U.S.

NAME _____
ADDRESS _____
CITY/STATE/ZIP _____
COUNTRY _____

Please send _____ **U&lc Type Selection** books @ \$25.00 each... Subtotal _____
Plus Shipping & Handling (U.S. \$5.00; Canada \$8.00; Elsewhere \$12.00) _____
Plus Sales Tax (NY State Residents Only. Shipping charge is also taxable.) _____
TOTAL ENCLOSED _____

My check/money order is enclosed. (All checks must be in U.S. Dollars, drawn on U.S. Banks.)
 Please charge my MasterCard Visa

ACCOUNT NUMBER _____
SIGNATURE/EXP. DATE _____

For faster service, call (800)634-9325, or fax (212)752-4752.
(In New York and outside the U.S., call (212)371-0699, Monday through Friday 12-5pm.)

**A B C D E F G H I
J K L M N O P Q R
S T U V W X Y & Z
a b c d e f g h i j k l m
n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! ? \$**

Atlas \$59



Birds© \$49

**A B C D E F G H I J K L M
N O P Q R S T U V W X
Y & Z a b c d e f g h i j k l m
n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! ? \$**

Bolide Script \$59

**A B C D E F G H I J K L
M N O P Q R S T U V W
X Y & Z a b c d e f g h i j k
l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! ? \$**

Concept Two (or Concept One) \$59, both for \$89

**A B C D E F G H I J K L
M N O P Q R S T U V W
X Y & Z a b c d e f g h i j k
l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! ? \$**

DeconStruct Medium (or other weights) \$59 each, two for \$89, three for \$119, four for \$149

**A B C D E F G H I J K L
M N O P Q R S T U V W
X Y & Z a b c d e f g h i j k l
m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! ? \$**

Erazure \$59

**A B C D E F G H I J K L M N
N O P Q R S T U V W X Y Z
& a b c d e f g h i j k l m n o p q
r s t u v w x y z 1 2 3 4 5 6 7 8 9 0
¼ ! ? \$ % & ' () * + , - . : ;
= < > [\] ^ _ ` { | } ~**

Monterrey \$59



Presenting the latest arrivals to our flock...



FONT HAUS

**A B C D E F G H I J K
L M N O P Q R S T
U V W X Y & Z a b c d e
f g h i j k l m n o p q r s t u v
w x y z 1 2 3 4 5 6 7 8 9 0 ! ?**

Ovidius Bold (or two other weights) \$59 each or all three for \$119



Primitives© \$49

**A B C D E F G H I J K L
M N O P Q R S T U V W X
Y & Z A B C D E F G H I J K
L M N O P Q R S T U V W X Y Z
1 2 3 4 5 6 7 8 9 0 ! ?**

Tokay \$59

**A B C D E F G H I J K L
M N O P Q R S T U V
W X Y Z a b c d e f g h i j k
l m n o p q r s t u v w x y z
1 2 3 4 5 6 7 8 9 0 ! ?**

WhyNot \$59

All fonts are PostScript Type 1 format for the Macintosh (for availability in other formats, please call). The FontHaus fonts catalog Volume 3 is now available; \$5 or free with your first font order. For more information, or to place an order, call FontHaus toll-free:



1-800-942-9110

or contact your nearest authorized FontHaus distributor or dealer.

United States

FontHaus Inc.
15 Perry Avenue, Suite A7
Norwalk, CT 06850
1-800-942-9110 or
203-846-3087
Fax 203-849-8527

FontHaus West
4912 Verdugo Way
Suite 130
Camarillo, CA 93012
805-488-2605

United Kingdom

Signus Ltd.
South Bank Technopark
90 London Road
London SE1 6LN
71-922-8805

Panache Graphics Ltd.
50-54 Clerkenwell Road
London EC1M 5PS
71-251-3746

Canada

Rhyscon Systems, Inc.
1705-A Lakeshore Road West
Mississauga, Ontario L5J 1J4
416-822-2255

France

TypoGabor
5 rue du 8 Mai 1945
92586 Clichy (Paris)
1-47-39-66-00

Germany, Switzerland, Austria

E&F Fontinform GmbH
Billstraße 103
2000 Hamburg 26
40-789-2608

Sweden, Finland, Norway

FontBolaget
Kungstengatan 18
113 57 Stockholm
46-8-16-81-00



Prices in US\$. Pricing and product availability subject to change without notice. Some typefaces may not be available from all authorized FontHaus distributors. FontHaus and the FontHaus logo are trademarks of FontHaus Inc. Macintosh is a trademark of Apple Computer, Inc. PostScript is a trademark of Adobe Systems, Inc. ©1993 FHL.

COLOR-FAST!

A Must For Your Studio

- Artists • Illustrators
- Designers • Colorists
- Students

S-1 PROCESS COLOR SELECTOR 133 LINE

Process Color Converter
for Solid PANTONE® Colors

P-100 PANTONE COLOR CONVERTOR

S-3 COLOR SELECTOR 65 LINE

CW ARTISTS COLOR WHEEL

Available from:
The Color Wheel Co.
1337 Donna Beth Ave.
West Covina, CA 91791
818-919-4767 Or
FAX your order to 818-919-0657

Circle 297 on Reader Service Card

Sponsor Index

Advertiser	RSC #	Page #
Precision Type	254	2-3
Adobe Systems	389	4-5
URW Ikarus M	269	56
Alphabets, Inc.	244	57
ITC Center	274	58
FontHaus	223	59
Color Wheel	279	60
Stationery House	277	61
Letraset	265	62
Phil's Photo	211	63
URW	268	64
Spectrum	212	65
Daige	245	66
Carter & Cone Type, Inc.	280	67
Font Bureau	280	67
Sunmer Stone Type Foundry	280	67
Red Rooster Type Foundry	276	71
Lincoln Graphics	229	71
FontShop	260	74
Paper Access	278	75
ITC Directory of New Typefaces	271	78
Art Parts	275	80

TECH
talk

continued from page 57

Smart Scanning Software

Ofoto™ 2.0 is an intelligent 24-bit color scanning program that will make your scanning jobs easier. Ofoto's autoscanner feature automatically scans and classifies the image as color or grayscale, line art or photograph. Based on this information, the program sets the proper resolution and color depth to produce the best results. The program also straightens, crops and sharpens the image, all in one step. Ofoto version 2.0 is included with Apple Computer's Color OneScanner™ and is one of the first applications showcasing Apple's new ColorSync software architecture. For Macintosh and IBM/compatibles. \$395. Light Source Computer Images, Inc., 17 East Sir Francis Drake Boulevard, Suite 100, Larkspur, CA 94939. (800) 231-7226.

Photoshop Comes to Windows

Adobe Photoshop™ 2.5 is here for Windows. The award-winning image editing program has the same features and functionality as its Macintosh version. Adobe Photoshop can create original artwork, correct and retouch color or black and white scanned images and prepare high-quality color separations for output. The program has cross-platform compatibility with identical, binary-compatible file formats for both versions. This means that images created on one platform can be edited on another. The open architecture of Photoshop allows the development of third-party plug-in modules that provide additional features. For IBM/compatibles. \$895. Adobe Systems Inc., 1585 Charleston Road, Mountain View, CA 94039. (800) 833-6687.

New Painter® 2.0

Painter 2.0™ by Fractal Design Corporation has added more realism and control to their natural-Media paint application. Painter's brushes include scratchboard tools, an airbrush that splatters, multiple spotlights, textured glass distortion and marbleize. Adobe Type 1 and TrueType fonts can be imported into images. Painter is even easier to use with tear-off tools, snap-to and adjustable grid paper, visual previews and straight line tools. For Macintosh and IBM/compatibles. Upgrade \$79; new \$399. Fractal Design Corporation, P.O. Box 2380, Altos, CA 95001. (408) 688-8800.

Windows Painting Tools

CA-Cricket Paint™ is a 24-bit photo retouching program for Windows-based PCs. CA-Cricket Paint can apply special effects such as pastel, watercolor, oil or tinting to photographs and images. Floating tool palettes can be toggled on or off the screen for full-image viewing. **CA-Cricket Image™** lets you fine-tune scanned images with sharpen, soften, lighten or darken control features. The program produces four-color separations and creates additional special effects. For IBM/compatibles. \$95. Computer Associates International, Inc., One

Computer Associates Plaza, Islandia, NY 11788-7000. (800) 225-5224.

Power Tools for Photoshop

Kai's Power Tools (KPT) is a set of special-effects plug-ins for Adobe Photoshop. The product adds more features to Photoshop's existing filters and special effects for creating new images. KPT contains 33 filters and is the brainchild of artist Kai Krause who turned his Photoshop wish list into a product. For Macintosh. \$188. HSC Software, 1661 Lincoln Boulevard, Suite 101, Santa Monica, CA 90404. Call (310) 392-8441.

Image Browser

Image libraries can quickly get out of hand. Now there's a product called **Kudo Image Browser™** for the cataloging, browsing and retrieval of all kinds of images. Kudo Image Browser can catalog thousands of graphics, scanned photographs, QuickTime™ movies and Kodak Photo CD images. The program works with all kinds of desktop programs such as QuarkXPress™, Adobe Photoshop™ and Aldus PageMaker®. Once the image is located, it is placed into the desktop program with a simple drag and drop. For Macintosh. \$295. Imspace Systems Corporation, 4747 Morena, Suite 360, San Diego, CA 92117. (800) 949-4555.

Photo CD Imaging

Kodak brought you the power to transfer high-quality photographs to your computer through the Photo CD. Now Kodak gives you the capability to maximize your Photo CD images with a family of powerful, easy-to-use imaging software products. **Kodak Shoebox Photo CD Image Manager** allows users to catalog, index and search through thousands of images and multimedia objects. **Kodak PhotoEdge Photo CD** makes it easy to zoom, crop, adjust exposure, sharpen and soften images. The program also adjusts color tone and can create special effects. For Macintosh and IBM/compatibles. Eastman Kodak Company, 100 Carlson Road, Rochester, NY 14653. Call (800) 242-2424.

Hardware

Apple Keyboard

Apple Computer® has announced a new ergonomically designed keyboard that adjusts for more comfortable, less-stressful typing. The **Adjustable Keyboard™** splits in half and allows the user to spread the keyboard open for a natural position. The keyboard also has a detachable palm rest. The **Apple Desktop Bus Mouse II™** has a large, single button on the front third of the mouse. It is more rounded than the current model and requires less pressure to click. For Macintosh. Adjustable Keyboard \$219, Desktop Bus Mouse II \$79. Apple Computer, 20525 Mariani Avenue, Cupertino, CA 95014. (408) 996-1010.

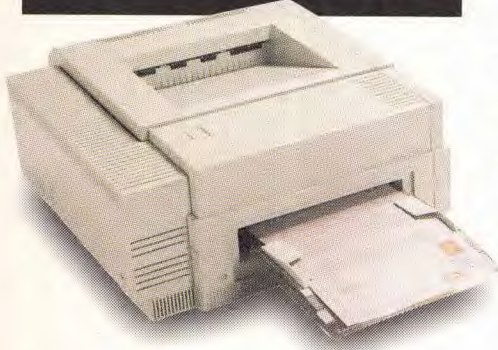
Moving Large Files

Now you can store 128 MBs on a single 3 1/2" disk and take it anywhere. **Chinon**

continued on page 53

Not All Decisions Are Black & White - Add Bold, Exciting Color to Your Laser Printed Projects

PAPER talk



Desktop designers can now enhance their final output with a broad range of specialty and exotic papers that will transform an ordinary print job into an extraordinary one. Everyone from novice to professional designer can use Queblo products to enhance their day-to-day, reports, presentations, correspondence, etc.

This upgraded image can often give you the competitive edge needed for success. Why print your next resume or report on plain paper when there are a number of laser and copier compatible papers and envelopes that will give your work a

polished professional look? All you need to do is load your copier or laser printer with these Queblo papers and imprint your copy. The results will astound you.

- Some of the items available include:
- Pre-Scored and Perforated sheets for brochures, reply, rotary file and business cards, etc.
 - Pre-Printed Full Color Papers designed specifically for creating brochures, newsletters and flyers.
 - Foil Stamped Certificates and Stationery for a traditional, corporate look.
 - Blind Embossed Stationery to add subtle elegance to your communications.
 - Laser and Copier Labels to produce a wide variety of labels including address, mailing and identification labels and more.

All this sound too good to be true? We just offer one word of caution - beware of cheap imitations. If these products are not specifically manufactured for copiers and laser printers do not use them! Special grades of paper, foils and inks must be used for optimum results without damaging your printer!

The Queblo catalog includes over 700 items created to enhance your projects. Ask for FREE catalog #R1002.



Queblo Laser Color Foil

Add Brilliant Spot Foil Color in Seconds!



Queblo Laser Color Foil gives you brilliant spot foil color by utilizing the heat and pressure in your dry-toner copier or black and white laser printer. Great for presentations, brochures, certificates, signs, charts, and more! Foil sticks only to toner - you can even mix colors on a single page! Choose from 7

attention-getting colors or assortment pack. Each package contains ten 8" x 11" sheets (can be cut to any size), complete with adhesive dots and easy instructions. Please specify product number and color when ordering. Color Codes: Gold (G), Silver (S), Red (RD), Blue (BU), Green (GN), Violet (VI), Turquoise (TQ), Assortment (A) R1002-8450\$19.95 pkg.



Queblo Laser Color Markers

Color Your Black and White Prints! The Only Markers Guaranteed Not to Smudge or Lift Laser Printer Toner!



Add a new dimension to presentations, illustrations or anything printed on a laser or copy machine. Unlike other markers, this environmentally-safe formula will give optimum performance without smudging, smearing or lifting dry toner images. Unique Tri-Nib can draw with fine, medium or broad strokes - all with a single marker. Starter Assortment includes one each of yellow, orange, pink, lilac, red, maroon, brown, light blue, dark blue, teal, dark green and light green. Packaged in a handy caddy for storage at your workstation or desk. R1002-8453\$31.95 (per set of 12)



The Queblo Sample Kit

Invaluable Copier/Laser Paper Source Book - See and Test Over 250 Exciting Products!

Want a great way to see over 250 QUEBLO papers? Our Sample Kit contains a broad selection (single sheet of each) of our colorful, unique and exotic papers along with technical information, a discount coupon that saves you 10% on your first order, a catalog subscription and more! All are conveniently displayed in a handsome three-ring binder with informative, mylar edged index tabs.

Introductory Offer - only \$39.85! (regularly \$59.95)

Queblo Sample Kit R1002-8008.....\$39.85



TO PLACE AN ORDER or REQUEST A FREE CATALOG:

- 1) Phone our Toll Free Order Line at 1-800-523-9080 (8:30 a.m.-5:00 p.m. EST) or Fax your order to our 24 Hour Toll-Free Fax 1-800-554-8779.
- 2) MasterCard, VISA, American Express, and Checks Accepted. Account billing available - call for details.
- 3) CA, MD, OH residents - add applicable sales tax.

Circle 277 on Reader Service Card



ORDER TOLL FREE 1-800-523-9080

QUEBLO™

1000 Florida Ave., Hagerstown, MD 21741

Some Like It Hot!



You do. And creative, dynamic and innovative, too. You're looking for a typeface that will pull your work apart from the pack and give you the creative edge. And if a custom look is what you want, we guarantee you'll find it in the Fontek® range of digital typefaces. For instance, this hot little number with lots of Latin American flair is called Marguerite™.

Check them out. Call Letraset at [1-800-343-Type] and ask for the latest Fontek® Typeface Selector featuring 30 of our hottest new designs.

- Letraset® Bordeaux™ Roman
Haute Couture
- Letraset® Frankfurter™ Highlight
DONUT DELIGHT
- Letraset® Hand Drawn
CARTOON CHARACTERS
- Letraset® Superstar™
DREAM TEAM
- Letraset® Hazel™
WHIMSICAL DELIGHTS
- Letraset® Synchro™ Reversed
NEW WORLD RECORD
- Letraset® Santa Fe™
Roadhouse Diner
- Letraset® Balmoral™
Royal Splendour
- Letraset® La Bamba™
Fabulous Fifties
- Letraset® Bitmax™
DIGITAL SOUNDS
- Letraset® Victorian™ Inline Shaded
Victorian Splendour
- Letraset® Robotik™
Soviet Revivals
- Letraset® Locarno Light
Classical Lines
- Letraset® University™ Roman
Unrestrained Elegance
- Letraset® Agincourt™
Hall of Honour
- Letraset® Lambada™
Copacabana Carnival
- Letraset® Westwood™
ARTS & CRAFTS
- Letraset® Blackmoor™
House of Horrors
- Letraset® Ru'ach™
Bushstrokes
- Letraset® Young Baroque™
Certificate of Achievement
- Letraset® Jazz™
Style Moderne
- Letraset® Aquitaine™ Initials
NATIONAL HERITAGE
- Letraset® Fine Hand™
Letters of Distinction

Letraset

LETRASET USA, 40 EISENHOWER DRIVE, PARAMUS NJ 07653, USA

America offers a portable, rewritable optical drive that provides unsurpassed safety and data integrity. External and internal versions are available for IBM/compatibles, external only for the Macintosh. \$495-\$895. Chinon America, Inc., 615 Hawaii Avenue, Torrance, CA 90503. Call (800) 441-0222; in CA (310) 533-0274.

Hand-held Scanner

ScanMan® Color is a low-cost, hand-held color scanner for the PC. ScanMan Color scans full-color images with 24-bit resolution to display up to 16.8 million colors, plus 256 shades of gray. The scanner comes with AutoStitch™ software for merging up to four individual scans automatically and FotoTouch™ color image editing software for touch-up. For IBM/compatibles. \$649. Logitech. Call (800) 231-7717.

Apple Color OneScanner

Apple Computer has introduced their first color-input device, the **Apple Color OneScanner™**. The scanner includes special features such as optimized optics to produce the sharpest image possible, reduced stepper-motor vibration to maintain focus and a CCD array that scans in a single-pass. For Macintosh. \$1349. Apple Computer, 20525 Mariani Avenue, Cupertino, CA 95014. Call (408) 996-1010.

Scanner Inside

Nikon has introduced a 35mm scanner that fits inside your computer. The **Coolscan™** slides into an available computer bay and can complete an average 35mm-transparency scan in 100 seconds. Nikon also makes an external version of the CoolScan. For Macintosh and IBM/compatibles. \$2200. Nikon Electronic Imaging, 1300 Walt Whitman Road, Melville, NY 11747. (516) 547-4355.

Increase Mac Performance

The **Mobius Speedster™** is an easy and economical way to upgrade to a new Mac without spending a bundle. The Mobius Speedster gives a speed boost of up to eight times while keeping your investment in your current computer. The 40 MHz version actually outperforms the Apple Quadra 950™. For Macintosh. \$799-\$1299. Mobius Technologies Inc., 5835 Doyle Street, Emeryville, CA 94608. (800) 800-4334.

Printers

Plain Paper Color Printers

Brother International Corporation offers a plain paper, 300 dot-per-inch color printer. The **Brother HS-1PS** prints on both letter and ledger size paper and standard transparency stock. The printer supports PostScript language emulation and comes ready to run with Macs and PCs. The HS-1PS has 10 MBs of RAM expandable to 26 MB as well as auto switching between AppleTalk® emulation and PC Centronics parallel. For Mac-

intosh and IBM/compatibles. Brother International Corporation, 200 Cottontail Lane, Somerset, NJ 08875-6714. Call (908) 356-8880.

New Phaser

The **Tektronix Phaser™ 200** is a two page per minute color printer with a breakthrough price of \$3695. The Phaser 200 comes with PostScript Level 2, Pantone® colors and switches automatically from user to user through its parallel, serial, AppleTalk™ or optional Ethernet™ ports. The Phaser III™ printer from Tektronix prints at 300 dots-per-inch on any kind of paper, from bond to acetate. The

Phaser III is equipped with 10 MB of RAM and Adobe PostScript Level 2. It is also able to print up to 12" x 18" for producing tabloid bleeds. For Macintosh and IBM/compatibles. Phaser III \$9995. Tektronix, Call (800) 835-6100.

Low-Priced Printer

The **SpectraStar™ Q10E** is a price breakthrough for color printers. At \$3799, the SpectraStar Q10E comes with 21 typefaces expandable to 52 fonts, PostScript Level 2 support and Pantone® certified color matching. The printer works with all of your favorite PC or Macintosh programs. \$3799. General Parametrics, 1250

Ninth Street, Berkeley, CA 94710. Call (800) 223-0999.

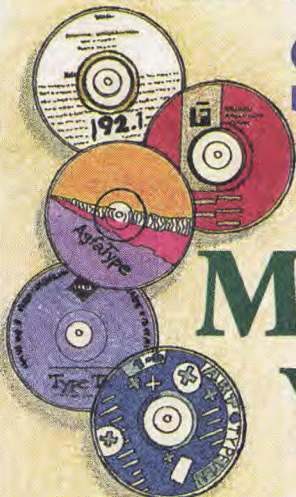
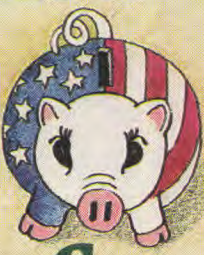
Trends

In-Sync Color


The problem with color on the desktop is that the colors you see on the screen do not necessarily match what you scanned or print out. Apple Computer has announced a new color-matching architecture that has been endorsed by almost every major Mac color software and hardware producer. **ColorSync™** enables users of color devices to get a closer

continued on page 65

Add Lungs to the Planet. Subtract from the National Debt. Multiply the Power of Your Font Budget.





Here's how it adds up, but first, we'd rather not numb you with math allusions beyond this sentence, so we hereby drop the arithmetic schtik until the wrap-up.



Mother Earth has been good to us, but she's having trouble breathing. And Uncle Sam's **National Debt** is crushing us alive. But don't worry folks, enlightened consumerism is riding to the rescue.

Two percent of everything you spend at Phil's Fonts goes to (your choice) **The Nature Conservancy**—to add fresh green lungs to our planet—or, to the **Bureau of Public Debt**—to help reduce the monster.



In the process you'll get **discounts on factory-fresh fonts** that hover in the 25% to 40% off area (depending on how much room is in the factory markup for Phil's mark down). The same kinds of discounts go for CD unlocking codes. Our 5 CD bundle is still available for \$99 and includes: Agfa, Bitstream, The Font Company, Image Club, and Monotype. Along with 36 free faces it's the fastest way to buy type!

Among the majors we distribute **Adobe, Agfa, Bitstream, The Font Company, and Monotype**. And, among the smaller companies we sell **Letraset's Fontek, Lazy Dog, Headliner's Presett, and U-Design**.

A little esoterica: **Font Bureau, Dennis Ortiz-Lopez, Red Rooster, and Treacyfaces** are comers with some sweet new faces. They have included as many as **30 times the number of kerning pairs** (for better letter spacing) as some of the larger, older font manufacturers. They deserve an extra good look.


Let's see...good feelings, money off...YES, there's one other reason to buy fonts from Phil's.

We started in business in 18 B.D. (Before Desktop) as a photolettering shop and we're still one of America's largest. We know type as no mere font seller does, so we'll locate hard-to-find faces and give freely of advice like no mere order taker can.

Back to Math Class Again:


- Get Discounted Fonts**
- + Work with Some Helpful, Knowledgeable People**
- + Help the Planetary Situation**
- The National Debt**

- = The New Math and a Better World According to Phil's**



Toll Free: 800-424-2977

Locally: 302-326-4141



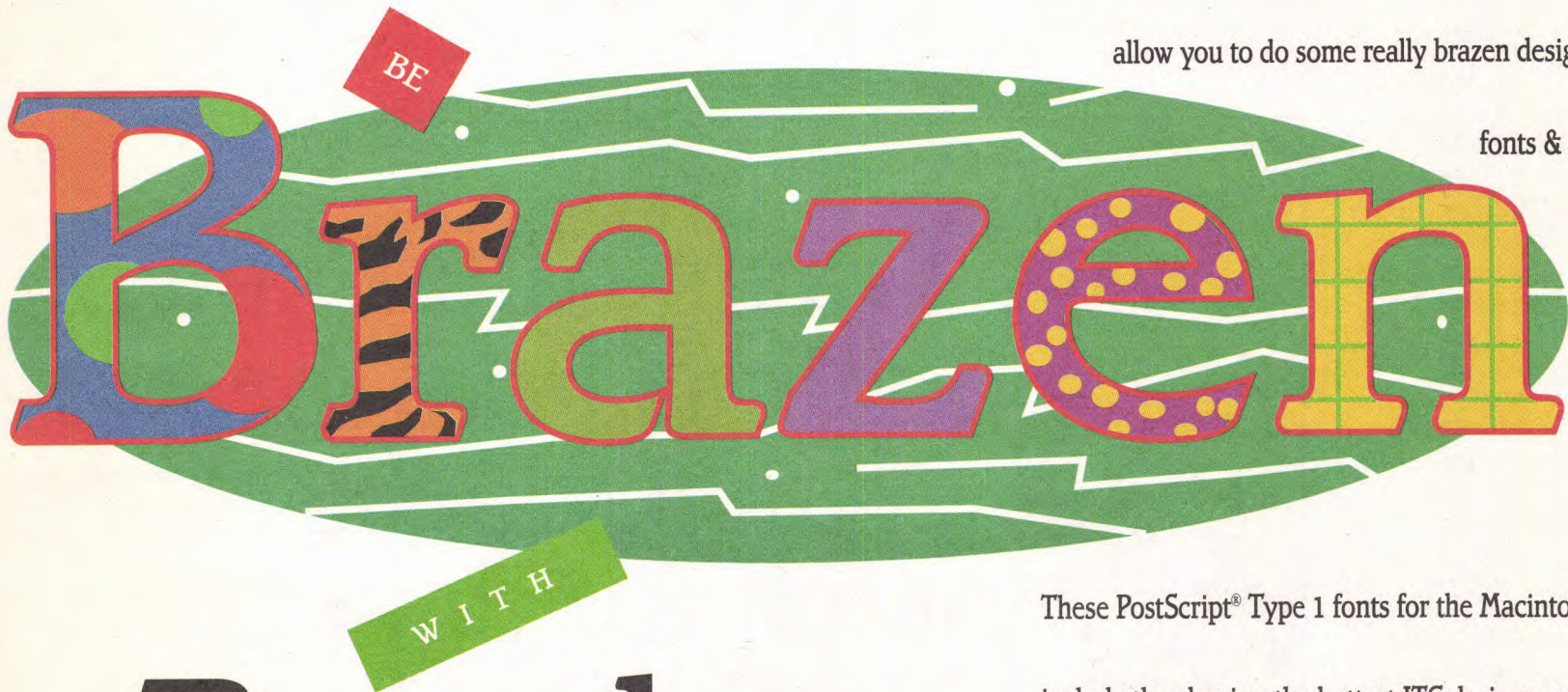
3000 fonts for only \$895.

URW **TypeWorks** type works.

Here's how. Each fully unlocked CD Rom* comes with 500 ultra high quality truecut designs *plus* 5 variations. You get the outline, inline, relief, shadow and round versions that

allow you to do some really brazen design with our

fonts & your software.



Bramley

Outline

Inline

Relief

Shadow

&
Round

These PostScript® Type 1 fonts for the Macintosh® or PC include the classics, the hottest ITC designs and originals by the likes of Zapf, Benguiat and Jamra. And we've included Kernus our 1000 pair kerning program to enhance the other faces in your library.

Sounds too good to be true?

Call 800 229-URW1 and we'll send you a sample of the face (8791) of your dreams plus 2,999 more.

Compare!

Manufacturer	Fonts Available	Kerning Pairs	Published Price	Unit Price
URW	3000	1000	\$895.	.30
Adobe	1350	200-400	\$14,000.	\$10.37
Agfa	1900	150-350	\$29,000.	\$15.74
Bitstream	1039	300-500	\$9,995.	\$9.16
Linotype	1024	128	\$17,000.	\$16.60
Monotype	1560	400	\$26,000.	\$16.67

URW

THE DIGITAL TYPE FOUNDRY THAT DEVELOPED THE IKARUS SYSTEM
FOR FONT DESIGN AND PRODUCTION SOFTWARE

* Need an economical CD Player? Call for ordering information.

PostScript is a registered trademark of Adobe Systems, Inc. Macintosh is a registered trademark of Apple Computer, Inc. This advertisement was composed using URW TypeWorks Bramley Family, Aldus PageMaker & Aldus FreeHand.

match between what is scanned, viewed and printed. Vendors such as Adobe Systems, Electronics for Imaging (EFI), SuperMac, Radius, Eastman Kodak, GCC Technologies, Sequel Imaging and Savitar have announced products incorporating ColorSync. Other vendors are expected to add ColorSync support sometime in the near future.

FotoFlow

Agfa has also introduced their own independent color-matching architecture called **FotoFlow**. The FotoFlow system is designed to deliver color fidelity and productivity through a complete system for both the Macintosh and IBM/compatible systems. Agfa has announced FotoFlow links to products from QMS, Mitsubishi, Canon, Tektronix, Kodak, Nikon, Hewlett-Packard and Sony.

Aldus Agreements

Aldus Corporation has announced plans to support several color-management systems with PageMaker 5.0 for Windows and the Macintosh. Aldus plans to support the Kodak KEPS Precision Color Management System, EfiColor, Apple Computer's ColorSync solution and Agfa's FotoFlo.

Donate Your Outdated Computers

The East West Education Development Foundation, a not-for-profit organization dedicated to recycling computer equipment for educational settings in the United States, eastern Europe, the former Soviet Union and other developing countries, is currently seeking donations of used computers. The Foundation will refurbish them and ship them to schools and educational organizations that need them. For more information, contact East West Education Development Foundation, 49 Temple Place, Boston, MA 02111. (617) 542-1234.

Barry Zuber is a consultant and computer instructor for the Electronic Publishing & Design Center based in Schenectady, NY. He is also principal of Egeland Wood & Zuber Inc., a graphic design and advertising agency.



—Part 2—

New Product Reviews

Given the vast array of new computer software products on the market, it helps to rely on advice from experts when

making purchasing decisions. The following is an excerpt from "Minifinders," a directory of current Macintosh hardware and software products reviewed and rated in *MacUser*. This excerpt includes reviews of two software categories: fonts and typography, and page layout programs. For a complete listing, refer to *The Macuser 1500*, its 1993 buying guide.

Fonts and Typographic Software

ASCII Chart

ASCII Chart is a DA that shows all 256 characters for a font. Fonts can be easily changed with the Font menu. Can display characters at 72 points. Quickly finds hidden characters, keystrokes, and hex equivalents. Doesn't print. Version 2.0 reviewed. Version 4.2 shipping. Shareware \$10; available from online services such as ZiffNet/Mac.

ATM (Adobe Type Manager)

Adobe Type Manager is a must-have utility that creates smooth PostScript type fonts at any size on-screen and when printed on Quick-Draw prints such as Apple's ImageWriter II. Not quite perfect (has some problems with Microsoft Word and smaller point sizes) and has slow performance on 68000-based Macs. Version 1.01 reviewed. Version 2.0 shipping. Requires Macintosh Plus or later system 6.03 or later. \$99. Adobe Systems, 1585 Charleston Road., P.O. Box 7900 Mountain View, CA 94039. (800) 833-6687 or (415) 961-4400.

Classic Textures

Classic Textures is an advanced implementation of TeX, a popular standard among code-based typesetting programs. Used extensively for complex long-document publishing, especially in the legal profession and with large databases. Handles mathematical typesetting well. Good for people trained on mainframes in the early days. Steep learning curve. Version 1.0 reviewed. Version 2.5 shipping. Requires Macintosh Plus or later with 2 MB of RAM. \$695; education-discount price, \$495. Blue Sky Research, 534 S.W. Third Avenue, Portland, OR 97204. (800) 622-8398 or (508) 222-9571.

Evolution

Evolution is an easy-to-use conversion utility for translating fonts among Type 1, Type 3, and EPS formats. Doesn't produce AFM (Adobe Font Metrics) files, and fonts are unhinted. Sensitivity controls help with different conversions, and Evolution can output character sets as printer fonts. Version 1.02 reviewed. Version 2.0 shipping. Requires Macintosh Plus or later, System 6.04 or later, and a hard drive. \$79. Image Club Graphics Inc., 1902 Eleventh Street S.E., Suite 5, Calgary, Alberta T2G 3G2 Canada. (800) 661-9410 or (403) 262-8008.

Fontina

Fontina greatly enhances a font menu by showing all your fonts simultaneously, in multiple columns if needed. No scrolling is required. Correctly organizes font fam-

continued on page 66



PostScript isn't one of our foreign languages

Although we translate and typeset into most of the world's tongues, PostScript isn't the least bit foreign to us.

When you need to produce foreign language versions of material you've created in English on the Mac, our *PostScript Partnership*SM services save you time, money, and aggravation because they're uniquely coordinated to your PostScript operations.

Spectrum can provide quality translations as files designed to be imported directly into your page make-up program (in some cases, we can even include hidden coding that allows your program to hyphenate the language correctly).

If you prefer, we'll do a complete "turnkey" conversion of your English page files, returning the job with all the text changed to the foreign languages you require.

Our new brochure explains it all. Fax, phone, or write for a free copy.

S P E C T R U M
MULTILANGUAGE COMMUNICATIONS

225 West 39th Street • New York 10018
Phone: (212) 391-3940 • Fax: (212) 921-5246

PostScript is a trademark of Adobe Systems, Inc.



Circle 212 on Reader Service Card

index to
ITC TYPEFACES



ITC Avant Garde Gothic®.....	16, 20, 33, 44, 52-53
ITC Berkeley Oldstyle®.....	26-31
ITC Caslon No. 224®.....	17, 20, 54, 79
ITC Century®.....	20, 54
ITC Cerigo®.....	46-51
ITC Cheltenham®.....	20
ITC Clearface®.....	45
ITC Fenice®.....	20, 58
ITC Franklin Gothic®.....	8, 9, 20-25, 32, 33, 40, 44, 54, 79
ITC Galliard®.....	14-15, 34-36, 40, 42-43, 45
ITC Isbell®.....	44
ITC Kabel®.....	Front Cover, 9, 26, 33, 28-31, 44, 45
ITC Legacy Sans™.....	6, 9, 20, 32, 33, 41, 42, 45
ITC Legacy Serif™.....	6, 33
ITC Lubalin Graph®.....	Front Cover, 9, 20, 32, 33, 45, 54
ITC Mendoza Roman™.....	33
ITC Mona Lisa Recut™.....	42-43
ITC Newtext®.....	6
ITC Novarese®.....	44, 45
ITC Officina Serif™.....	15
ITC Panache®.....	11, 13, 44
ITC Quay Sans®.....	Front Cover, 7, 9, 20, 23-24, 45, 58, 79
ITC Studio Script™.....	34
ITC Tiffany.....	7
ITC Usherwood®.....	57, 58, 60, 63, 65, 66, 71, 74
ITC Veljovic®.....	44
ITC Weidemann®.....	9, 20, 44, 45

ilies. Can show fonts in any face and size. Trouble-free, and performance is excellent. Knapsack feature lets you put favorite fonts at top of menu. Version 1.0 reviewed. Requires Macintosh Plus or later. \$69.95 direct. Eastgate Systems, P.O. Box 1307, Cambridge, MA 02238. (800) 562-1638 or (617) 924-9044.

Font Monger

Font Monger is a robust font-alteration tool that can convert fonts among PostScript Type 1, Type 3, and TrueType formats. Alterations include small caps; inferior, superior, and slanted characters; and fractions and other composite characters. Characters from different fonts can be combined into a single font, and EPS images can be imported as characters. Alteration interface is excellent, but conversion dialog boxes are often confusing. Requires System 6.03 or later and 2MB of RAM; hard drive recommended. \$149.95. Ares Software, P.O. Box 4667, 561 Pilgrim Drive, Suite D, Foster City, CA 94404. (800) 783-2737 or (415) 578-9090.

Fontographer

Fontographer is an excellent PostScript-font editor/generator. Features include an integrated screen-font editor, autotracing, pen tool, and automatic or editable hinting. Can create PostScript and True-

Type fonts, and supports Adobe's Multiple Master format. Features two pressure-sensitive freehand drawing modes that work well with digitizing tablets such as those from Wacom and CalComp. Can scale fonts mathematically or automatically interpolate between two different font weights, although results normally require some touching up. Easy to learn but powerful enough for demanding pros. Version 3.5 reviewed. Requires Macintosh plus or later and System 6.03 or later. \$495. Altsys Corp., 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060.

FontSizer II

FontSizer II creates high-quality screen fonts of any downloadable PostScript typeface in sizes up to 96 points. Excellent utility for producing large font sizes with true WYSIWYG. Version 1.7 reviewed. Version 2.0 shipping. Requires Macintosh Plus or later, System 5.1 or later, and a PostScript printer. \$99.95. American Microelectronics, 1611 Headway Circle, Building 3, Austin, TX 78754. (512) 339-0001.

FontStudio

FontStudio provides a fully integrated environment for typography on the Mac. If you want a font-production system, FontStudio might be irresistible, because of its ability to store character parts in a library, its excellent bitmap editor, and strong kerning-pairs interface. Supports

Adobe Type 1, Bitstream, Fontographer, LetraFont, and TrueType fonts. Provides automatic and manual hinting plus automatic interpolation between two existing font weights. Lets you select either Adobe Type Manager, TrueType, or a built-in-rasterizer to display outline characters during design process. Can import Illustrator 1.1 artwork or use PICT and TIFF files as templates. Interface is dense, precise, and sometimes confusing. Version 2.0 reviewed. Requires Macintosh Plus or later and a hard drive. \$595. Letraset USA, Inc. 40 Eisenhower Drive, Paramus, NJ 07653. Call (800) 343-8973 or (201) 845-6100.

Hermes & Tribune Fonts

Hermes & Tribune Fonts are specially designed fonts that come in sizes up to 120 points. Optimized for the Image-Writer IISC, and fax modems, these fonts look better than Apple's fonts and can replace Helvetica and Times Roman. Requires a non PostScript high-resolution printer. \$44.95. Miles & Miles, 704 N. Water, Suite 1, Ellensburg, WA 98926. (509) 925-5280.

KernEdit

KernEdit is an excellent kernpair editor that lets you alter the kerning data for both PostScript and TrueType fonts. Word View feature greatly simplifies kerning-table creation. Maximum resolution is 1/1000 em. Version 1.06 reviewed. Version 2.0 shipping. \$149; additional

kerning-table packages, \$95 each. Agfa Division, Miles Inc. (Type Products), 200 Ballardvale Street, Wilmington, MA 01887. (800) 227-2780 or (508) 658-5600.

LetraStudio

LetraStudio is a type-customization program for creating headlines, logos, signs and other display type. Can create unique distortion effects. Works with LetraFont typefaces and TrueType or Adobe Type 1 fonts. Lets you edit imported Adobe Illustrator drawings. Interface may seem awkward to some users. Exports files in Illustrator, EPS and other formats. Can open multiple documents. Adequate color support. Version 2.01 reviewed. Requires Macintosh Plus or later and a hard drive. \$249. Letraset USA, Inc., 40 Eisenhower Drive, Paramus, NJ 07653. (800) 343-8973 or (201) 845-6100.

LetrTuck

LetrTuck is a kerning utility that lets you add, delete or modify the kern pairs for any installed screen font in the System file, Font/DA Mover suitcases, or QuarkXPress documents. Version 1.04 reviewed. Version 3.0 LetrTuck Plus shipping. \$99. EDCO Services, 12410 N. Dale Marbry Highway, Tampa, FL 33618. (800) 523-8973 or (813) 962-7800.

Letterforms and Illusion

Letterforms and Illusion is a set of fonts and figures that leads you into exciting

continued on page 71

Daige Wax: better than Mother Nature's.



Daige wax is made with a unique blend of pressure sensitive adhesives and offers several important benefits exclusive to Daige:

- Superior adhesion, unequalled control—you can reposition material as often as you like and still get super-tight adhesion.
- Will not bleed, pop or curl—denser consistency means a smoother, non-bleeding mechanical. A 25% higher melting point assures that material stays put, even in the hottest weather.
- Fresh, odorless, safe to use, there is no wax odor and all ingredients in our formula are FDA approved as food grade.
- BB-9 wax is for use in all table top waxers. Prostik is for use in all hand waxers.

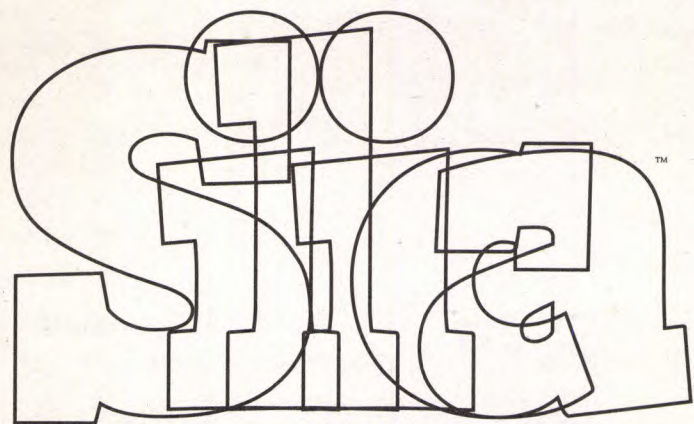
For more information, call your dealer or contact us.

Daige
Products, Inc.
The name
to stick with.

1 Albertson Avenue, Albertson, NY 11507 • (800) 645-3323 • (516) 621-2100

I N D E P E N D E N T T Y P E S

STONE TYPE FOUNDRY FONT BUREAU CARTER & CONE TYPE



Sumner Stone

STONE TYPE FOUNDRY INC.

PHONE 415 324 1870 626 MIDDLEFIELD ROAD PALO ALTO CA 94301 FAX 415 324 1783

Silica
Extra Light

Silica™ is a new slab-serif typeface family designed by Sumner Stone. Silica™ is now available in six weights from Stone Type Foundry Inc.

Silica
Light

Silica is also a white or colorless compound which occurs commonly as sand. It is used in the manufacture of glass and computer chips.

Silica
Regular

Silica™ was drawn on a computer screen – no preliminary sketches on paper. Its proportions are taken from classical roman typefaces.

Silica
Semibold

Silica, Silica & Silica Blood, Sweat & Tears Glass, Chips & Flesh

Silica
Bold

Silica
Black

AGENDAGENDA

His Bodega family took graphic designers

AGENDAGENDA

by surprise and stormed to world success.

AGENDAGENDA

Now, Mr. Greg Thompson and Font Bureau

AGENDAGENDA

have a new family that is classy, classic and

AGENDAGENDA

crunchy. But, what on earth can we call it?

AGENDAGENDA

Available at FontHaus, FontShop near you!

I WAS THINKING OF how to compose an advertisement on the custom font service we offer. I kept stumbling on the issue of getting the permission from all of these customers, not sounding too pretentious and all that.

Then I hit my head and found myself eating an apple on Wall Street, reading some journal. A woman I had met in San Francisco, a bank examiner, and friend of Condé Nast, (the world traveler), stopped to ask me how I'd been.

But the allure of her perfume was too strong and having to meet my esquire in a rush, I turned to find myself in Chicago facing a tribune who was erupting on the phone to Miami about some great herald

and the international use of a typeface by their big corporation.

Bored by the cosmopolitan surroundings I kicked a rolling stone into a nearby adobe hut with el sol on my shoulder and sat, watching the news while one entire week passed us by.

Then, as prodigy would have it, I tried to regain consciousness but a lanky guy in glasses and a V-neck, bills sweating out of every pocket, came running up shouting, "How in blazes do you use Microsoft® in an advertisement without permission?" As I float upward and out of the dreamland, I laugh and shout, "You don't!"

—DAVID BERLOW

For more serious information on FontBureau Custom Fonts, call our studio at 617-742-9970



WE DESIGN THEM
WE MAKE THEM
WE SELL THEM

ITC Galliard®
MANTINIA™
SOPHIA™

FONTS FROM CARTER & CONE TYPE 800 952 2129 FAX 617 354 4146

ITC Typeface Collection

THE TYPEFACES SHOWN ON THESE PAGES REPRESENT THE COMPLETE COLLECTION OF ITC TYPEFACES AS OF MAY 20, 1993.

A ITC American Typewriter®
 Light
Light Italic
 Medium
Medium Italic
Bold
Bold Italic
 Light Condensed
 Medium Condensed
Bold Condensed

ITC ANNA™

ITC Avant Garde Gothic®
 Extra Light
 Extra Light Oblique
 Book
 Book Oblique
 Medium
 Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
 Book Condensed
 Medium Condensed
 Demi Condensed
Bold Condensed

B ITC Barcelona®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®
 Light
 Medium
Demibold
Bold
Heavy

ITC BEE/KNEES™

ITC Benguiat®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
 Book Condensed
Book Condensed Italic
 Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®
 Light
Light Italic
 Medium
Medium Italic
Demibold
Demibold Italic
Bold
Bold Italic

C ITC Caslon No. 224®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
 Light
Light Italic
 Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cerigo™
 Book with Swash
Book Italic with Swash
 Medium
Medium Italic
Bold
Bold Italic

ITC Cheltenham®
 Light
Light Italic
 Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®
 Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

E ITC Élan®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Eras®
 Light
 Book
 Medium
Demi
Bold
Ultra

ITC Esprit®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

F ITC Fenice®
 Light
Light Italic
 Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Flora®
 Medium
Bold

ITC Franklin Gothic®
 Book
Book Italic
 Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic
 Book Condensed
Book Condensed Italic
 Medium Condensed
Medium Condensed Italic
Demi Condensed
Demi Condensed Italic
 Book Compressed
Book Compressed Italic
Demi Compressed
Demi Compressed Italic
 Book X-Compressed
 Demi X-Compressed

Friz Quadrata
 Friz Quadrata
Friz Quadrata Bold

G ITC Galliard®
 Roman
Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Gamma®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Garamond®
 Light
Light Italic
 Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
 Light Narrow
Light Narrow Italic
 Book Narrow
Book Narrow Italic
Bold Narrow
**Bold Narrow Italic
 Light Condensed
Light Condensed Italic
 Book Condensed
Book Condensed Italic
Bold Condensed
**Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic****

ITC Giovanni®
 Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Golden Type®
 Original
Bold
Black

ITC Goudy Sans®
 Book
Book Italic
 Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

I ITC Isadora®
 Regular
Bold

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

J ITC Jamille®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

K ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

L ITC Leawood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Legacy Sans™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Legacy Serif™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Book Condensed Oblique
Medium Condensed
Medium Condensed Oblique
Demi Condensed
Demi Condensed Oblique
Bold Condensed
Bold Condensed Oblique

M ITC Mendoza Roman™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

ITC Mixage®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Modern No. 216®
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Mona Lisa Recut™

ITC Mona Lisa Solid™

N ITC New Baskerville®
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

O ITC Officina Sans™
Book
Book Italic
Bold
Bold Italic

ITC Officina Serif™
Book
Book Italic
Bold
Bold Italic

ITC Oswald™

P ITC Pacella®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Panache®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

Q ITC Quay Sans®
Book
Book Italic
Medium
Medium Italic
Black
Black Italic

ITC Quorum®
Light
Book
Medium
Bold
Black

S ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Slimbach®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Stone Informal**
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Phonetic™ Sans
[aɪ ti: si: stəʊn fəʊ'netik™ sænz]

ITC Stone Phonetic™ Serif
[aɪ ti: si: stəʊn fəʊ'netik™ sɛrif]

ITC Stone Sans**
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Stone Serif**
Medium
Medium Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic

ITC Studio Script™

ITC Symbol®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Syndor™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic

T ITC Tiepolo®
Book
Book Italic
Bold
Bold Italic
Black
Black Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

U ITC Usherwood®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

V ITC Veljovic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

W ITC Weidemann®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

Z ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Arabic

ITC Latif™

لطيف أبيض	LIGHT
لطيف أبيض مائل	LIGHT ITALIC
لطيف متوسط	MEDIUM
لطيف متوسط مائل	MEDIUM ITALIC
لطيف أسود	BOLD
لطيف أسود مائل	BOLD ITALIC

ITC Boutros Setting™

بطرس صحفي أبيض	LIGHT
بطرس صحفي أبيض مائل	LIGHT ITALIC
بطرس صحفي متوسط	MEDIUM
بطرس صحفي متوسط مائل	MEDIUM ITALIC
بطرس صحفي أسود	BOLD
بطرس صحفي أسود مائل	BOLD ITALIC

ITC Boutros Modern Kufic™

بطرس كوفي حديث أبيض	LIGHT
بطرس كوفي حديث أبيض مائل	LIGHT ITALIC
بطرس كوفي حديث متوسط	MEDIUM
بطرس كوفي حديث متوسط مائل	MEDIUM ITALIC
بطرس كوفي حديث أسود	BOLD
بطرس كوفي حديث أسود مائل	BOLD ITALIC

ITC Boutros Calligraphy™

بطرس مسطرة أبيض	LIGHT
بطرس مسطرة أبيض مائل	LIGHT ITALIC
بطرس مسطرة متوسط	MEDIUM
بطرس مسطرة متوسط مائل	MEDIUM ITALIC
بطرس مسطرة أسود	BOLD
بطرس مسطرة أسود مائل	BOLD ITALIC

ITC Boutros Kufic™

بطرس كوفي أبيض	LIGHT
بطرس كوفي أبيض مائل	LIGHT ITALIC
بطرس كوفي متوسط	MEDIUM
بطرس كوفي متوسط مائل	MEDIUM ITALIC
بطرس كوفي أسود	BOLD
بطرس كوفي أسود مائل	BOLD ITALIC

ITC Boutros Rokaa™

بطرس رقعة متوسط	MEDIUM
-----------------	--------

ITC Display Typefaces

ITC AKI LINES®

ITC American Typewriter Bold Outline®

ITC Bauhaus Heavy®

ITC Bauhaus Heavy Outline®

ITC Bernase Roman®

ITC Bolt Bold®

ITC/LSC Book Regular Roman®

ITC/LSC Book Regular Italic®

ITC/LSC Book Bold Roman®

ITC/LSC Book Bold Italic®

ITC/LSC Book X-Bold Roman®

ITC/LSC Book X-Bold Italic®

ITC Bookman Outline with Swash

ITC Bookman Contour with Swash®

ITC BUSORAMA LIGHT®

ITC BUSORAMA MEDIUM®

ITC BUSORAMA BOLD®

ITC Caslon Headline®

ITC/LSC Caslon Light No. 223®

ITC/LSC Caslon Light No. 223 Italic®

ITC/LSC Caslon Regular No. 223®

ITC/LSC Caslon Regular No. 223 Italic®

ITC/LSC Caslon Bold No. 223®

ITC/LSC Caslon Bold No. 223 Italic®

ITC/LSC Caslon X-Bold No. 223®

ITC/LSC Caslon X-Bold No. 223 Italic®

ITC Cheltenham Outline®

ITC Cheltenham Outline Shadow®

ITC Cheltenham Contour®

ITC Clearface Outline®

ITC Clearface Contour®

ITC Clearface Outline Shadow®

ITC/LSC Condensed®

ITC/LSC Condensed Italic®

ITC Didi®

ITC Eras Outline®

ITC Eras Contour®

ITC Fat Face®

ITC Firenze®

ITC Franklin Gothic Outline®

ITC Franklin Gothic Outline Shadow®

ITC Franklin Gothic Contour®

ITC Gorilla®

ITC Grizzly®

ITC Grouch®

ITC Honda®

ITC Kabel Outline®

ITC Kabel Contour®

ITC Korinna Bold Outline®

ITC MACHINE®

ITC MACHINE BOLD®

ITC/LSC Manhattan®

ITC Milano Roman®

ITC NEON®

ITC PIONEER®

ITC Ronda Light®

ITC Ronda®

ITC Ronda Bold®

ITC Serif Gothic Bold Outline®

ITC/L&C Stymie Hairline®

ITC Tom's Roman®

ITC Upright Regular®

ITC Upright Neon®

typographic explorations. Includes a limited version of MacPaint. Requires Mac Plus or later. \$39.95. W. H. Freeman & Co., 41 Madison Avenue, New York, NY 10010. (800) 877-5251 or (212) 576-9400.

MacTography Type Sampler and Type Listing

The MacTography Type Sampler and Type Listing combination is a classic art director's type book that has samples of all PostScript laser fonts. The material is searchable on-disk, but screen resolution is poor. The printed version of Type Sampler is the more valuable part of this package. Requires Mac Plus or later; Type Listing requires Microsoft Works. \$75; one year of printed updates, \$80. MacTography, 326-D N. Stonestreet Avenue, Rockville, MD 20850. (301) 424-3942.

Metamorphosis Professional

Metamorphosis Professional is a utility that converts fonts among PostScript Type 1, Type 3, and TrueType formats on the Mac. Can also produce PostScript fonts for the PC and NeXT platforms, TrueType fonts for the PC, and Fontographer databases. Can access PostScript fonts located in printer ROM and save them on your hard disk. Also can export EPS and PICT outlines of Font characters. Elegant interface is powerful yet flexible. Can't create bit maps for TrueType-to-Type-1 conversions and can't convert Adobe Expert series. Version 2.01 reviewed. Version 2.04 shipping. Requires Macintosh Plus or later; hard drive recommended. \$149. Altsys Corp., 269 W. Renner Road, Richardson, TX 75080. (214) 680-2060.

Publishing Packs

Publishing Packs bundles three Adobe typefaces that work well together for specific publishing projects. The packages offer substantial savings over purchasing the typefaces individually, and the documentation has useful information on typeface characteristics. Requires Macintosh Plus or later. Publishing Pack 1 (Newsletters), \$395; Publishing Pack 2 (Forms and Schedules), \$475; Publishing Pack 3 (Presentations), \$475. Adobe Systems, 1585 Charleston Road, P.O. Box 7900, Mountain View, CA 943039. (800) 833-6687 or (415) 961-4400.

SPECTacular

SPECTacular is a flexible typesampler program that prints a variety of handsome specimen sheets. Shows typefaces in one- and two-page layouts. Incomplete documentation. Version 1.1.6 reviewed. Version 1.2 shipping. \$79.95. Omega System, P.O. Box 7633, Chico, CA 95927. (916) 894-6351.

the TypeBook

This simple type-sampler program includes four layouts: a specimen page; a key-caps table; a complete character set; and sample lines—which prints a two-line sample of each selected font.

Provides a fast, easy way to compare installed fonts. No frills, but offers lots of information about fonts and typography. Version 2.2 reviewed. Version 3.04 shipping. Requires Mac Plus or later with System 6.04 or later. Free from on-line-services such as ZiffNet/ Mac; customized version, \$45; or send postage-prepaid disk mailer and an 800K disk. Golden State Graphics, 2137 Candis Avenue, Santa Ana, CA 92706. (714) 542-5518.

TypeAlign

TypeAlign is an INIT/DA utility that is helpful for DTP work if you use Adobe Type Manager. TypeAlign lets you quickly place text along circular, angled or arbitrary paths. The program could use the Clipboard better, but the simple effects are easy to control, and the results are striking. Version 1.0.2 reviewed. Version 1.04 shipping. Requires Macintosh Plus or later, System 6.03 or later, ATM, and a hard drive. \$99. Adobe Systems, 1585 Charleston Road, P.O. Box 7900, Mountain View, CA 94039. (800) 833-6687 or (415) 961-4400.

TypeChart

This type-sampler program includes five well-designed pages containing useful typographic information. Overview page shows sample headline, standard and composite characters, sample paragraphs, and examples of type-style variations. Headline page shows a font in sizes 16 to 127 points. Text page shows sample paragraphs in point sizes 5 to 14 points. Allows alteration or replacement of sample text. Provides flexible printing options and excellent technical data about installed fonts. Version 1.5 reviewed. \$99.95. Agfa Division, Miles Inc. (Type Products), 200 Ballardvale Street, Wilmington, MA 01887. (800) 227-2780 or (508) 658-5600.

TypeStyler

This easy-to-use type-customization program lets you transform TrueType or Adobe Type 1 fonts into complex display type. Uses Bezier-curve editing controls to distort either individual letter characters or entire blocks of text. Supports 8-bit or 24-bit color and can output files as spot-or process-color separations. Supports RGB, CMY, or CMYK colors but not Pantone colors. Overprint feature handles color-registration problems when printing simple graphics. Letter Fusion feature quickly creates striking special effects such as graduated color fills. Includes Adobe Type Manager. Version 2.01 reviewed. Requires Macintosh Plus or later and System 6.03 or later. \$219.95. Brøderbund Software, Inc., 500 Redwood Boulevard, P.O. Box 6125, Novato, CA 94948. (800) 521-6263 or (415) 382-4400.

World Class Fonts!

World Class Fonts! are bitmapped screen fonts that come with three useful utilities, all the Mac the Knife fonts, and a lot more. Eight separate volumes are available. \$89.95 per volume. Dubl-Click

continued on page 74

EXCLUSIVE
Flavorful
CONVERSATIONAL
STYLISH
Exotic
European
Colorful
Modern
User friendly
Formidable
Original
Italian
Quirky
Staunch

Circle 276 on Reader Service Card

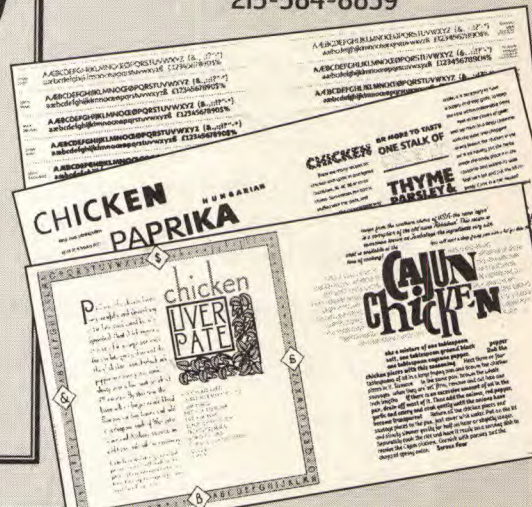


FREE

RED ROOSTER COLLECTION
48 page 4-color
catalog of
140 exciting original
typefaces
for Mac or PC

Write to:
Red Rooster Typefounders
1915 Whitehall Road
Norristown, PA 10403 USA

or
fax request to:
215-584-8859



**YOU'RE
HOLDING
OUR
SALES
BROCHURE**

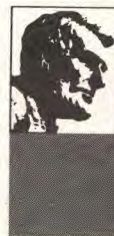
This issue of U&I, like every one since the first in 1973, was printed by us—Lincoln Graphics.

Every page tells you why we continually win awards for printing excellence from organizations such as PIMNY, AIGA, and PIA.

And if we print this well on newsprint, imagine what we can do on top quality paper.

Whatever your printing needs—publications, catalogs, brochures, inserts—we provide total service. From concept, through production, to mailing.

When you've finished reading our sales brochure, call us at 516-293-7600.



Lincoln
Graphics
inc.

Lincoln Graphics, Inc.
1670 Old Country Road
Plainview, New York 11803

Circle 229 on Reader Service Card



International Typeface Corporation is a developer and marketer of high quality typeface designs that are applicable to a wide variety of graphic communication needs. ITC has a professional understanding of both the esthetics & business of type.

As a result, we have established a business relationship with the companies listed to the right of this column. Purchasing fonts and type imaging equipment from any of these companies assures authenticity of ITC typefaces & optimal quality design representation.

These Subscriber companies are licensed to manufacture and sell ITC typefaces.

ACCENT Software, Inc.

902 Veneto
Irvine, CA 92714
(714) 552-7672
High-Quality Graphics and
Typefaces for Use with Computer
Aided Design/Drafting on
Macintosh, IBM PC and UNIX
Platforms

Adobe Systems Inc.

1585 Charleston Road
P.O. Box 7900
Mountain View, CA 94039-7900
(415) 961-4400
Interactive Software Tools for
Graphic Arts

Aim Graphics, Inc.

6 White Plains Drive
Chesterfield, MO 63017
(314) 536-2855
Developer for AIM-3D Computer
Animation System for 80386
and 80486 PCs

Alphatype Corporation

220 Campus Drive
Suite 103
Arlington Heights, IL 60004
(312) 259-6800
Workstation III and
AlphaComposer Phototypesetting
System, CRS Digital
Phototypesetter

Ampex Corporation

401 Broadway
Redwood City, CA 94063-3199
(415) 367-2011
AVA-3 (Video Graphic
Art Generator)

Anagraph, Inc.

3580 Cadillac Avenue
Costa Mesa, CA 92626
(714) 540-2400
Graphic Design Systems,
Plotting and Cutting Systems

Apple Computer, Inc.

20525 Mariani Avenue
Cupertino, CA 95014
(408) 996-1010
Manufacturer of Apple's
Macintosh Equipment

Applied Arabic Limited

South Bank TechnoPark
90 London Road
London SE1 6LN
England
01922-8803
Distributors of Arabic Typefaces
and Suppliers of Digital
Information for Arabic Typefaces

Apply Design Group

Am Gehrkamp 45
D-3160 Lehrte
Germany
011 49 51 32 12 28
Supplier and Manufacturer of
Digital Typefaces

Architext Inc.

121 Interpark Boulevard
Suite 1101
San Antonio, TX 78216
(512) 490-2240
The Architext OmniFont Library &
Digitization Services. Fonts for HP,
IBM, Kodak, PostScript, Siemens
and Xerox Laser Printers. Custom
Fonts for IBM & Okidata Desktop
Printers

Artype, Inc.

3530 Work Drive
Fort Myers, FL 33901
(813) 332-1174
Toll Free: 800-237-4474
Dry Transfer Letters,
Cut Out Letters

ASIBA GmbH

Ostengasse 7
8400 Regensburg
Germany
(0941) 52240
Letterplot 33 (Software
for Signage)

Aston Electronic Designs Ltd.

125/127 Deepcut Bridge Road
Deepcut, Camberley, Surrey
GU16 6SD England
(0252) 836221
Video Character Generators

Autologic, Inc.

1050 Rancho Conejo Boulevard
Newbury Park, CA 91320
(805) 498-9611
Phototypesetting and Laser
Imaging System Photo Units,
Digital Photo Units/Digital
Recorders, Laser Recorders,
Headline Typesetters, Scanners

Autologic SA

1030 Bussigny Pres Lausanne
Switzerland
021/89.29.71
Bobst Graphic Products and
Phototypesetting Systems

H. Berthold AG

Teltowkanalstrasse 1-4
D-1000 Berlin 46
Germany
(030) 7795-1
Front-Ends, Optomechanical
Photo Units, Digital Photo Units/
Digital Recorders, Laser
Recorders, Headline Typesetters,
Scanners

Berthold Inc.

60 McPherson Street
Markham, Ontario L3R 3V6
Canada
(416) 475-8575
Front-Ends, Optomechanical
Photo Units, Digital Photo Units/
Digital Recorders, Laser
Recorders, Headline Typesetters,
Scanners

Bitstream Inc.

Athenaeum House
215 First Street
Cambridge, MA 02142
(617) 497-6222
High Quality Digital Type for the
Macintosh and IBM PC

British Broadcasting Corporation

Broadcasting House
London W1A 1AA
England
01-580-4468
Video Fonts for the BBC

CADCAM PUNCH LTD.

43, Arkwright Street
Nottingham NG2 2JR
England
0602 862561
CADCAM Textile Designing
Systems

Camex, Inc.

75 Kneeland Street
Boston, MA 02111
(617) 426-3577
SuperSetter Digital Imaging
Systems for Text

Carter & Cone Type Inc.

2155 Massachusetts Avenue
Cambridge, MA 02140
(617) 576-0398
Independent Type Designers and
Font Makers

Casady & Greene Inc.

22734 Portola Drive
Salinas, CA 93908-1119
(408) 484-9228
FAX: (408) 484-9218
Manufacturer of Bitmap
and PostScript Typefaces
for Macintosh

Cello-Tak Mfg., Inc.

35 Alabama Avenue
Island Park, NY 11558
(516) 431-7733
Dry Transfer Letters

Chartpak

One River Road
Leeds, MA 01053
(413) 584-5446
Dry Transfer Letters

Color Image Products Company

1116 Manheim Pike
Lancaster, PA 17601
(717) 393-2591
Manufacturer of
Dry Transfer Letters

**Computer Associates
International, Inc.**

Great Valley Corporate Center
40 Valley Stream Parkway
Malvern, PA 19355
(215) 251-9890
Manufacturer of Graphic
Software for Apple Macintosh
Computer

**Computer Gesellschaft
Konstanz MBH**

Max-Stromeyer-Strasse 116
D-7750 Konstanz
Germany
(07531) 87-4433
Laserset-Laser Typesetter
OCR-Equipment

Computer Output Printing, Inc.

4828 Loop Central Drive
Houston, TX 77081
(713) 666-0911
High End Electronic Printing
Systems and Digital Fonts

Crosfield Lightspeed Inc.

47 Farnsworth Street
Boston, MA 02210
(617) 338-2173
Lightspeed Color Layout
Systems, Lightspeed
Interactive Kerning Editor

dada Indugu

9095 Picasso
St. Leonard, Quebec H1P 3J5
Canada
(514) 526-6200

Dainippon Screen Mfg. Co., Ltd.

Overseas Division
12-2 Bohjoh-cho, Chudoji
Shimokyo-ku, Kyoto, 600 Japan
(81) 75/365-3131
Color Scanners, Imagesetters,
Color Prepress Systems
and Graphic Arts Equipment

THE Datafile

71 Anson Road
Locking
Weston-Super-Mare
Avon BS24 7DQ
England
011 44 934 823005

Dawlex Software

Halesowan
West Midland B63 3XE
England
021 585 6897

DIGI-FONTS, Inc.

528 Commons Drive
Golden, CO 80401
(303) 526-9435
Manufacturer of Scalable
Outline Fonts and Font Utility
Software for HP LaserJet
Family and PostScript Printers

Digital Composition Systems, Inc.

1715 West Northern
Suite 201
Phoenix, AZ 85021
(602) 870-7666
Database Publishing Software for
Microcomputer Users

Digital Typeface Corporation

9955 West 69th Street
Eden Prairie, MN 55344
(612) 944-9264
High-Quality Typefaces from
URW, ITC and Other World-Class
Type Libraries

dtp Types Limited

13 Nurserylands Gossops Green
Crawley West Sussex RH11 8RH
England
0293 615469
Manufacturers of Software and
Font Products for Electronic
Publishing and Graphic Arts

Dubner Computer Systems, Inc.

6 Forest Avenue
Paramus, NJ 07652
(201) 845-8900
Broadcast TV Equipment

Electra Font Technologies

1601 Trapelo Road
Waltham, MA 02154
(617) 890-1288
Distribution of High Quality
Image Printers/Fonts
(Standard/PostScript)

Elsner+Flake Designstudios

Dorfstraße 11
D-2081 Langeln
Germany
04123/4843

ETP Systems, Inc.

2906 North East Glisen Street
Portland, OR 97232
(503) 234-5522
Manufacturers of Laser
Publishing Systems Incorporating
Typesetting and Fonts into
Unit Based Computer System

Filmotype Supplies, Inc.

2952 Peachgate Court
Glenview, IL 60025
(708) 998-0871
Film Fonts and Digital Headline
Machines

The Font Company

12629 North Tatum Boulevard
Suite 210
Phoenix, AZ 85032
(602) 998-9711
PostScript Publisher of the Font
Company Type Library for Mac,
Next and PC

The Font Factory

2400 Central Parkway
Suite A
Houston, TX 77092
(713) 682-8973
Desktop Publishing Typefaces
for Ventura Publisher and
Window/Pagemaker

FontHaus Inc.

15 Perry Avenue
Suite A7
Norwalk, CT 06850
PostScript Font Resellers and
Software Developers Supporting
Macintosh and IBM Formats

FONTS

Hardy Williams (Design) Ltd.
300A High Street
Sutton, Surrey
SM1 PQ England
01-636-0474

FontShop International

Bergmannstraße 1102
D-1000 Berlin 61
Germany
30 69 00 62 57

Font World, Inc.

2021 Scottsville Road
Rochester, NY 14623-2021
(716) 235-6861
Supplier of Multiple Language
Publishing Systems

**Fundición Tipografica
Neufville, S.A.**

Puigmarti, 22
Barcelona-12
Spain
219 50 00
Poster Types

GDT Softworks Inc.

Suite 188
4664 Lougheed Highway
Burnaby
British Columbia V5C 6B7
Canada
(604) 291-9121
Developer of Macintosh Printer
Driver, Employs Outline Font
Technology for HP Deskjet, HP
Laserjet Series, and HP Laser
Compatible Printers

General Parametrics Corp.

1250 Ninth Street
Berkeley, CA 94710
(415) 524-3950

Genicom Corporation

Genicom Drive
Waynesboro, VA 22980
1 (800) 4-GENICOM
(1 (800) 443-6426)

Genigrates Corporation

2 Corporate Drive
Suite 340
Shelton, CT 06484-6206
(203) 926-8800
Computer Generated
Graphic Production

Geographics, Inc.

P.O. Box R-1
Blaine, WA 98230
(206) 332-6711
Dry Transfer Letters

Graphic Electronic Ltda

Praia de Botafog 440-16 andar
Rio de Janeiro CEP 22250
Brazil
(021) 286-8284
Telex 021-33499
Digital Phototypesetters,
Photocomposition Systems

Glyph Systems, Inc.

2 Stevens Street
Andover, MA 01810
(508) 474-8087

Graphic Products Corporation

1480 South Wolf Road
Wheeling, IL 60090
(708) 537-9300
Format Cut-Out Acetate Letters
and Graphic Art Aids

GST Software Products Limited

Meadow Lane, St. Ives
Huntington, Cambridgeshire
PE17 4LG
England
44-480-496789
(603) 329-5076
Software for Typesetting on
Personal Computers

Heidelberg-PMT Co., Ltd.

3-21-4 Minami Oi
Shinagawa-ku, Tokyo
Japan
(03) 763-4141

Hampstead Computer Graphics

378 Emerson Avenue
Hampstead, NH 03841

Helix Limited

P.O. Box 15
Lye Stourbridge
West Midlands DY9 7AJ
England
(0384) 424441

Dr.-Ing Rudolf Hell GmbH

D-2300 Kiel 14
Grenzstrasse 1-5
Germany
(0431) 2001-1
Digiset Phototypesetter
Equipment and Systems,
Digiset-Fonts

Hewlett Packard

Vancouver Division, Washington
18110 S.E. 34th Street
Camas, WA 98607
(206) 944-8110

High Technology Solutions

P.O. Box 3426
Poughkeepsie, NY 12603
(914) 473-5700
MPS Front End System and
Fastsetter Typesetter

Image Club Graphics Inc.

#5 1902 11th Street Southeast
Calgary, Alberta T2G 2G2
Canada
(403) 262-8008
Manufacturer of PostScript
Typefaces

Information International, Inc.

5933 Slauson Avenue
Culver City, CA 90230
(213) 390-8611
Phototypesetting Systems

**International Business
Machines Corporation**

Old Orchard Road
Armonk, NY 10504
(303) 924-4807
Electronic Printing Systems

International Digital Fonts

1431 6th Street Northwest
Calgary, Alberta T2M 3E7
Canada
(403) 284-2288
Digital Fonts for Laser Printers
Available in PostScript Type 1
and TrueType Formats

**Itek Graphix Corp.
Composition Systems Division**

34 Cellu Drive
Nashua, NH 03063
(603) 889-1400
Phototypesetting Systems and
Equipment, Film Strips, Standard
and Segmented Discs, and
Digitized Fonts

Izumiya Co., Inc.

Ebisu Subaru Building 4F
20-08, Ebisu 1-chome
Shibuya-ku, Tokyo 150
Japan
011-81-3-440-1531

Kagama AG

Postfach 422 CH-8051
Zurich, Switzerland
(1321) 0600

Kroy

Scottsdale Airpark
14555 N. Hayden Road
Scottsdale, AZ 85260
(602) 948-2222

LaserGo, Inc.

9369 Carroll Park
Suite A
San Diego, CA 92121
(619) 450-4600
PostScript Interpreter Software
GoScript, GoScript Plus, and
GoScript Select

LaserMaster Corporation

7156 Shady Oak Road
Eden Prairie, MN 55344
(612) 944-9330
Manufacturer of Printer
Controllers/Typesetters for PC
Compatibles/Macintosh

LeBaugh Software Corporation

10824 Old Mill Road
Suite 6
Omaha, NE 68154
(402) 334-4820
Manufacturer of LePrint
Software

**Essette Letraset
Letraset Limited**

St. George's House
195-203 Waterloo Road
London SE1 8XJ
England
071 928 7551/3411
Dry Transfer Letters, TrueType
and Type 1 Format Fonts

Letraset USA Inc.

40 Eisenhower Drive
Paramus, NJ 07652
(201) 845-6100
Dry Transfer Letters, TrueType
and Type 1 Format Fonts

Lexmark International, Inc.

740 New Circle Road
Lexington, KY 40511
(606) 232-2000

A. J. Lincoln & Co., Inc.

29 Domino Drive
Concord, MA 01742
(508) 369-1441
LincPage® High-Speed
Interpreter of PostScript for
Printing, Imagesetting, Fax
Conversion, and Other
Applications

Linographics

770 N. Main Street
Orange, CA 92668
(714) 639-0511
Display Typesetters, 2" Film Fonts

Linotype-Hell Company

Linotype-Hell Company
425 Oser Avenue
Hauppauge, NY 11788
(516) 434-2074

Linotype-Hell Limited
Chelham House
Bath Road
Cheltenham-Glos. GL53 7LR
England
(0242) 222 333

Linotype-Hell AG
Mergenthaler Allee 55-75
D-6236 Eschborn bei Frankfurt
Germany
(06196) 982 260
Typefaces and Fonts of Digital
Typesetters (CRT and Laser), and
other Visual Communication
Equipment (e.g. PostScript
LaserPrinters). Linotronic Laser
Imagesetters, CRTronic
Imagesetting Equipment and
Systems

Management Graphics, Inc.

1401 79th Street East
Minneapolis, MN 55425
(612) 854-1220
Manufacturer of
Slide-Making System

Mecanorma

14 Route de Houdan
78610 Le Perray-en-Velaines
Paris, France
(1) 34 83 92 66
Dry Transfer Letters

Mephistopheles Systems Design

3629 Lankershim Boulevard
Hollywood, CA 90068-1217
(818) 762-8150
MSD Fonts

Mesac GmbH

Saarstrasse 29
6360 Friedberg/H.
Germany
06031/3677
UNI.LET (CAD-CAM System)

Micrografx, Inc.

1303 Arapaho
Richardson, TX 75081-2444
(214) 234-1769

Microtype

8 Faubourg St. Jean
21200 Beaune
France
Film Fonts Manufacturer,
Alphabet Designers

**Miles Inc.
Agfa Division**

90 Industrial Way
Wilmington, MA 01887
(508) 658-0200
AgfaType™ CD ROM; ProSet™
Series: 9400, 9550, and 9800
Laser Imaging Devices;
SelectSet™ 5000 Laser Imaging
Device; StudioSet™ 2000 Plus
Laser Imaging Device; 9000 PS
MAX Plus/J Kanji PostScript RIP;
5000 and 9000 PS Star
PostScript RIPs; Agfa Color
Scape™ Color Electronic Prepress
Systems; Focus™ Scanner family;
PostScript Slidemakers

NEC Corporation

7-1, Shiba 5-Chome
Minato-Ku, Tokyo 108-01
Japan
0423 641111

NEC Information Systems, Inc.

1414 Massachusetts Avenue
Boxborough, MA 01719
(508) 264-8000
Personal and Small Business
Computer Systems, Printers
and Peripherals

Neo-Visuals, Inc.

1200 Eglington Avenue E
Suite 404
Don Mills, Ontario
Canada M3C 1H9
(416) 443-9811
High End 3D Computer Graphics
and Animation

**Nippon Information
& Science Ltd.**

Sumire Building 4F
5-4-4 Koishikawa
Bunkyo-ku, Tokyo 112
Japan
033 814 3201
Digital Fonts, Latin and Non-
Latin Alphabets, Including Kanji
Characters

Officine Simoncini s.p.a.

Casella Postale 776
40100 Bologna
Italy
(051) 744246
Hot Metal Composing Matrices
and Phototypesetting Systems

Pacific Data Products, Inc.

9125 Rehco Road
San Diego, CA 92121
(619) 552-0880

Panache Graphics Limited

50-54 Clerkenwell Road
London EC1M 5PS
England
071 251 3746

ParaGraph

1035 Pearl Street
Suite 304
Boulder, CO 80302
(303) 443-8777

ParaGraph International

23 Petrovsky Boulevard
Moscow 103061
Russia
095 200 2566
Developer of Cursive Handwriting
Recognition Technology/Fonts
(Including Cyrillic Fonts) and Type
Management Software

Phoenix Technologies Ltd.

846 University Avenue
Norwood, MA 02062
(617) 551-4000
Multiple Printer Language
Interpreter and Operation System
for Laser Printer

PhotoVision of California, Inc.

P.O. Box 552
Culver City, CA 90230
(213) 870-4828
Toll Free: 800-421-4106
Spectra Setter 100, Visual
Display Setter, and 2" Film Fonts

Polycutters Limited

25 Bridge Street
Rothwell, Kettering
Northants NN14 2JW
England
(0536) 712627

Presentation Technologies, Inc.

743 North Pastoria Avenue
Sunnyvale, CA 94086
(408) 749-1959
Image-Maker Slide-Making
System

Pressure Graphics, Inc.

1725 Armitage Court
Addison, IL 60101
(708) 620-6900
Dry Transfer Letters

Primafont GmbH

Charlottenstraße 77
0-1080 Berlin
Germany
011 49 30 20342 415

**PROSOFT
Tesler Software Corporation**

7248 Bellaire Avenue
No. Hollywood, CA 91605
(818) 764-4555
"Fontasy" Software

Purdy and Associates, Inc.

100 Perimeter Road
Nashua, NH 03063
(603) 883-9796
Device Independent Computer
Board for Printers

Purup Electronics

5 Sonderskovej
DK-8520 Lystrup
Denmark
4586 222522
Purup PrePress Products: High
Resolution Laser Image Setters,
Interactive Graphic Systems for
Forms and Label/Packaging,
Purup Typeface Libraries, High
Resolution PostScript: Purup
Image Maker

QMS, Inc.

One Magnum Pass
Mobile, AL 36618
(205) 633-4300

QMS/Imagen Corporation

2650 San Tomas Expressway
Santa Clara, CA 95052-8101
(408) 986-9400
Electronic Printing Systems

Qualitytype

630 Ninth Avenue
New York, NY 10036
(212) 765-7000

Quantel Limited

31 Turnpike Road
Newbury
Berkshire RG13 2NE
England
(0635) 48222
Designers and Manufacturers of
Digital Television Broadcasting
Equipment; the Paint Box

Qume Corporation

500 Yosemite Drive
Milpitas, CA 95035
1-800-223-2479
Manufacture and Distribute
Electronic Office Printing
Systems

Ryley Communications Limited

39 Haviland Road
Ferndown Industrial Estate
Wimborne Dorset BH21 7SA
England
(0202) 871313
Television Character Generators

**Ryobi Limited
Printing Equipment Division**

762 Mesaki-cho
Fuchu-shi
Hiroshima-ken 72
Japan
03 257 1502
Text Display Phototypesetters

Scangraphic Dr. Boger GmbH

Rissener Strasse 112-114
2000 Wedel/Hamburg
Germany
(04103) 6021-25
Manufacturer of the Scantext
Phototypesetting System,
Frontend, Typesetter, Graphic
Page, Logoscaner, Interfaces
and Digital Fonts

Seaside Software Incorporated

Clio Chigasaki 2-bankan #301
1-21-3 Higashikaigan-minami
Chigasaki, Kanagawa
Japan 253
81-467-83-4372

Simulation Excel A.S.

Dag Hammarskjolds vei 15
Oslo 5, Norway
47-2-15 66 90
PAGEscan Digital Typesetter
PAGEcomp Interactive Ad
and Page Make-up Terminal

SoftCraft, Inc.

227 N. El Camino Real #201
Encinitas, CA 92024
(619) 944-0151
SoftCraft Font Library

SoftWood, Inc.

7776 Pointe Parkway West
Suite 270
Phoenix, AZ 85044
(602) 431-9151

**Special Graphic Lettering
Systems Holland B.V.**

P.O. Box 211
2160 AE Lisse
The Netherlands
01718-26114/22871
Dry Transfer Lettering

Straightforward

15000 Halldale Avenue
Gardena, CA 90249
(213) 324-8827
Z-Font Software

Strata Inc.

2 West St. George Boulevard
Ancestor Square, Suite 210
St. George, UT 84770
(801) 628-5218

Sumitomo Bakelite Co., Ltd.

2-2, 1-chome, Uchisaiwai-cho
Chiyoda-ku, Tokyo 100, Japan
(03) 595-9391
Printwheels, Daisy Wheels and
Thimbles

Sun Microsystems/Folio

100 View Street
Suite 106
Mountain View, CA 94042
(415) 960-1300
Technology for Digital Typography

Synopsis Corporation

5460 White Oak Avenue
Suite A336
Encino, CA 91316-2407
(818) 906-1596
Electronic Forms Vendor
Focusing in All CPU Hardware
Environments/50 Page Per
Minute/Below Non-Impact
Printers

Technographics/Film Fonts

P.O. Box 552
Culver City, CA 90230
(213) 870-4828
Toll Free: 800-421-4106
Film Fonts, Studio Film Kits, and
Alphabet Designers

Tegra, Inc.

Middlesex Technology Center
900 Middlesex Turnpike
Billerica, MA 01821
(508) 663-7435
Electronic Printing and Imaging
Systems

Tektronix, Inc.

Wilsonville Industrial Park
26600 S.W. Parkway
Wilsonville, OR 97077
(503) 682-3411
Ink Jet Printers 4692/4695/
4696, Laser Printer 4636,
Thermal Wax Printer 4693
Models, Phaser Printer Card
4530 and Quick Draw Printer
Driver

TypeMasters, Inc.

15 Union Hill Road
West Conshohocken, PA 19428
(215) 834-7840
Full Graphic Services

Typesoft Limited

17 Willow Close
Hamworthy, Poole
Dorset, England
(0202) 631590

TypoGabor

5 Rue Du Mai 1945
92586 Clichy-Cedex
France
33 1 47 39 66 00

Typogram, Inc.

900 Broadway
New York, NY 10003
(212) 505-1640

URW Unternehmensberatung

Karow Rubow Weber GmbH
Harksheider Strasse 102
2000 Hamburg 65
Germany
(040) 60 605-0
IKARUS-Digital Type Production
SIGNUS-Type Setting with Foils

U.S. Lynx

853 Broadway
New York, NY 10003
(212) 673-3210
Lynx Laser Plain-Paper
Proofing System

Varitronic Systems, Inc.

300 Shelard Tower
600 South County Road 18
Minneapolis, MN 55426
(612) 542-1500
Merlin Electronic Lettering
Systems for the Office

**Varityper Inc.
A Tegra Company**

11 Mt. Pleasant Avenue
East Hanover, NJ 07936
(201) 887-8000
Electronic Prepress Systems

VCG Holdings

Berkshire House
56 Herschel Street
Slough SL1 1PY
England
(404) 956-0325
Software Developers for
Presentation Graphics for
Macintosh and IBM Systems

VideoSoft, Inc.

2103 South Broadway
P.O. Box 165920
Little Rock, AR 72206
(501) 376-2083
Supplier and Manufacturer of
Digital Fonts for Electronic
Systems

Visi-Graphics

8119 Central Avenue
Washington, DC 20027
(301) 366-1144
Dry Transfer Letters

Visual Graphics Corporation

5701 N.W. 94th Avenue
Tamarac, FL 33321
(305) 722-3000
Manufacturer of Photo Typositor
and Original Typositor Film Fonts

Wang Laboratories, Inc.

One Industrial Avenue
Lowell, MA 01851
(508) 459-5000
Document Processing and Office
Automation Specialist

Xenotron, S.A.

3, Rue Sandoz
B.P. 118
93130 Noisy-le-Sec
France
(1) 48 91 78 33
Manufacturer of Laser
Imagesetters

Xerox Corporation

Xerox Font Center
880 Apollo Street
MS P2-83
El Segundo, CA 90245
(213) 333-6612
Fonts for Xerox Printing Systems

**Xerox Corporation
Intron Operation**

8400 Normandale Lake Boulevard
Bloomington, MN 55431
(612) 831-0342
Digital Fonts, Xerox High-End
Printing Systems

Zenographics, Inc.

4 Executive Park Circle
Irvine, CA 92714
(714) 851-6352
Professional Graphics Software
and Windows-Based Printing
Solutions

Zipatone, Inc.

150 Fencil Lane
Hillsdale, IL 60162
(708) 449-5500
Dry Transfer Letters

Advert Rough: five weights from JvR, intended to do *extremely* interesting things when overlapped; **Double Dutch** – our first font from Marianne van Ham. **Gothic** in six variations from Neville Brody. **KATH^{FF} CONDENSED** by Paul Neville with inline & bold designs. **META²** – from *Spiekermann* – italics, bold small caps, at last. **Quadrat:** even smells Dutch, doesn't it? From Fred Smeijers. **Kipp** – wood type unearthed in Leipzig by Claudia Kipp. With many overlay elements to distress-it-yourself! And Jeremy Tankard's 3-weight **DISTURBANCE:** eat your heart out, Tschichold & Co. **Wunderlich** from Martin W... the finest stressed sans-serif we've seen for ages. Pierre di Sciullo's **Flèches**. Arrows you'll *never* have seen before. And finally, more from Neville Brody: **Tyson**, **World**, **Dome** & **TOKYO**, the typefaces from his Tokyo Heavyweight Championship bout poster (included on disk as an EPS file). Complete with variants, alternate characters and what have you. Just wait 'til you see what we've got coming soon! For more information in North America: **800-36-FONTS.**

FontShop

Austria: (02 22) 523 29 46, -47
 Benelux: (091) 20 65 98
 Canada: 416-348-9837
 Germany: (030) 69 00 62 62
 Italy: (2) 7010-0555
 UK: (071) 490-5390

**TECH
t a l k**

continued from page 71

Software, Inc., 22521 Styles Street, Woodland Hills, CA 91367. (800) 775-2068.

Page Layout Software

CopyFlow

CopyFlow is a QuarkXPress XTension that allows batch importing or exporting of text and graphic elements. Adds its own menu to QuarkXPress. CopyFlow automates placement after you've completed your revisions. Works well and can be a real time saver. Version 2.31 shipping. Requires QuarkXPress 3.1. \$395. North Atlantic Publishing Systems, 9 Acton Road, Suite 13, Chelmsford, MA 01824. (508) 250-8080.

Fast Forms

Fast Forms is a modest, inexpensive forms-design program intended primarily for low-end users. Its manual is a joy to read. Imports and exports comma- and tab-delimited files. Can create field to match screened images of pre-existing forms. The Fast Forms Filler feature lets you fill out forms without having to use the original program. Can't import EPS graphics. Version 2.0 reviewed. Requires Macintosh Plus or later and System 6.03 or later. \$179.95; upgrade, \$49.95. PowerUP Software Corp., 2929 Campus Drive, San Mateo, CA 94403. (800) 851-2917 or (415) 345-5900.

FrameMaker

FrameMaker is a powerhouse program for long-document and technical publishing. Provides sophisticated control over paragraph formats and cross-referencing. Its spelling checker works well and quickly. Table formatting is substantially improved over previous version. Imports standard Mac graphics as well as EPSI (UNIX), DOS, EPS, and Sun raster files. Supports multiple conditional-text variations of a source document, which adapts the base document according to special user-defined formatting tags. Supports Desktop Color Separation (DCS) graphics, although somewhat clumsily. Version 3.0 reviewed. Requires Macintosh II series or higher with 4 MB of RAM, hard drive. \$795. Frame Technology Corp., 1010 Rincon Circle, San Jose, CA 95131. (800) 843-7263.

Interleaf Publisher

Interleaf Publisher is a speedy multiuser layout system for producing large, complicated documents. Improved user interface suffers from poor font management. Planned revision, Interleaf Professional Writer, Interleaf Engineer, Interleaf Production, Interleaf Academic, and Interleaf Passport. Version 3.5 reviewed. Version 3.62 shipping. Requires Macintosh II series with 5 MB of RAM and a hard drive. \$995. Interleaf, Inc., Prospect Place, 9 Hillside Avenue, Waltham, MA 02154. (800) 456-5323 or (617) 290-0710.

Layouts

Layouts is a five-disk set of PageMaker

templates. The business-document templates are excellent. The superb manual has money-saving printing tips. Versions for QuarkXPress, DesignStudio and Ready, Set, Go! are also available. Version 1.0 reviewed. Version 1.1 shipping. Requires Macintosh Plus or later and PageMaker. \$129.95 for each version. Postcraft International, Inc., 27811 Hopkings Avenue, Suite 6, Valencia, CA 91355. (805) 257-1797.

PageMaker

Pagemaker is a powerful and popular page-layout application. Easy to learn but packed with features. Versatile and well adapted to efficient long document processing. Now includes Aldus PrePrint application for generating precise, high-resolution color separations. Has many built-in controls for word processing, complex typography, graphics, System 7 publish-and-subscribe links, indexing, and table editing. Has IAC hot links to graphics created with FreeHand and ColorStudio. Features interruptible screen redraw, a real time saver. New Control Palette offers exact positioning and dimensioning of selected objects. Supports Aldus Additions, which extend feature set and allow custom scripting. Version 4.2 reviewed. Requires Macintosh Plus or later, 2MB of RAM, and a hard drive. \$795. Aldus Corp., 411 First Avenue South, Seattle, WA 98104. (800) 333-2538 or (206) 628-2320.

QuarkXPress

QuarkXPress is a high-end, professional page-layout program that now has a greatly simplified interface. You can also rotate any object or group in increments as fine as .001 degree. Several documents can be open simultaneously. Lets you have multiple retroactive master pages per document. Features excellent, precise typographic and color controls well suited to high-end prepress work. Now includes all custom formatting data within a document, instead of requiring a separate data file. Can color-separate CMYK TIFF and Scitex CT files, but not RGB, TIFF or PICT files. Workspace surrounding the page can serve as a pasteboard storage. Version 3.1 reviewed. Requires Mac Plus or later with 2MB of RAM and a hard drive. \$895. Quark, Inc., 1800 Grant Street, Denver, CO 80203. (800) 788-7835 or (303) 894-8888.

Springboard Publisher II

Springboard Publisher II is a low end very basic, template-based DTP package. Typing window allows simplified text entry. Text and graphics editing only in Actual Size view. Black-and-White painting tools only. Can't color text but includes SmartArt DA. Clumsy text-frame linking. Imports standard word-processing documents. Requires Mac Plus or later. \$199.95. Spinnaker Software Corp., 201 Broadway, Cambridge, MA 02139. 800-826-0706

Reprinted from *MacUser*, January 1993
 Copyright (c) 1993 Ziff Communications Company.

Over 500 unique papers
to choose from for your
laser printer, copier and
printing needs

At least three times more
variety than alternative
sources

Contains over 100
different recycled
papers and some
envelopes

Kit available for
\$25

Special
introductory offer:
50% off on all 9 x 12 presentation
folders and 9 1/2 x 12 5/8 envelopes
(current inventory: 35 colors)

Some of the many paper lines we carry: Genesis • Passport Script
Crane • Elephant Hide • Beckett Ridge • Environment • Evergreen
Esse • Quest • Strathmore Renewal, Writing and Fiesta • Riblaid
Neenah Classic Laid, Linen and Crest • Ecology Bond • Astrobrights
Astroparche • Graphika Lineal • Cambric Writing • Enhance! Writing,
Brightwater Marble • Oriental paper...

PAPER access



The
Paper Access
Kit® is truly
accessible:
if a sheet is
removed from
the kit, you
can easily find
out which paper
is missing.
And since all
sheets are
preserved in
sheet
protectors,
they will
remain neat
and clean
after many
searches.

To receive a free full color catalogue, call **1 800 PAPER 01**
or fax your address to 212 463 7022

name/company

address

city/state/ZIP

telephone

Paper Access mail order and retail store
23 West 18th Street New York, NY 10011
retail store-call 212 463 7035 open M-F 9 to 7, Sat 11 to 6

Circle 278 on Reader Service Card

free delivery by UPS ground
no minimum order (a \$3.50
handling charge will be added
to each order under \$35)

all orders ship same day if
placed by 4pm EST



for all orders up to 20 lb
1-2 day service: \$11.50
standard overnight: \$16.50

ITC

Typeface Directory for

TYPEFACE DIRECTORY

			ITC American Typewriter®	ITC Anna™	ITC Avant Garde Gothic®	ITC Barcelona®	ITC Bauhaus®	ITC Beesknees™	ITC Benguiat®	ITC Benguiat Gothic®	ITC Berkeley Oldstyle®	ITC Bookman®	ITC Caslon No. 224®	ITC Century®	ITC Cerigo™	ITC Cheltenham®	ITC Clearface®	ITC Cushing®	ITC Élan®	ITC Eras®	ITC Esprit®	ITC Fenice®	ITC Flora®	ITC Franklin Gothic®	Friz Quadrata	ITC Galliard®	ITC Gamma®	ITC Garamond®	ITC Giovanni™	ITC Golden Type™	ITC Goudy Sans®	ITC Isadora™	ITC Isbell®	Italia	ITC Jamille®	ITC Kabel®	ITC Korinna®	ITC Leewood®					
1	Adobe Systems Inc.	IBM	●		■	■	■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■		
		Mac	●		■	■	■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
2	Agfa Corporation	IBM	●		■	■	■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
		Mac	●		■	■	■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
3	Autologic Inc.	IBM	■		■	■	■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	
		Mac	■		■	■	■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
4	H. Berthold AG	IBM																																									
		Mac	●		■				■	■		■												●																			
5	Bitstream Inc.	IBM	■		■	■	■		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■		■	■	■		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
6	Digital Typeface Corp.	IBM		■	●			■			■	●		●		●	●			●		■							●														
		Mac		■	●			■			■	●		●		●	●			●		■							●														
7	Elsner + Flake Designstudios	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
8	FontHaus Inc.	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
9	FontShop International	IBM	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
10	Image Club Graphics Inc.	IBM	●		●	●	■		●	●	●	●	●	■		●	●	●	■	■	●	●		●	■	●	●	●	●			■			●	■	■	■	●	■	■	■	
		Mac	●		●	●	■		●	●	●	●	●	●	■		●	●	●	■	■	●	●		●	■	●	●	●			■			●	■	■	■	●	■	■	■	■
11	Linotype-Hell Company	IBM	■		■	■	■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■		■	■	■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
12	QMS Inc.	IBM			●							●				●								●	■	●		●															
		Mac			●							●				●									●	■	●		●														
13	Scangraphic	IBM																																									
		Mac	●		■	■	■		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
14	Vanityper Inc.	IBM	■		■	■	■		●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■
		Mac	■		■	■	■		■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	●	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■	■

■ complete family ● partial family **Bold Face**—New Release!

Valid as of May 19

International Typeface Corporation (ITC) is pleased to offer the *ITC® Typeface Directory*, which details all ITC® typeface families available for both IBM and Macintosh computer environments from ITC licensed Subscribers. In the chart, squares ■ indicate that the Subscriber offers the complete ITC typeface family. Circles ● indicate a partial availability for that family. For more information, call the *Typeface Directory* at (800) 634-9325 or Fax (212) 752-4752.

Now
YOU CAN SEE THE
NEWEST

THE DIRECTORY OF NEW TYPEFACES.

ALL THE LEADING FOUNDRIES AND DESIGNERS FROM AROUND THE WORLD IN ONE HANDY, LOOSE-LEAF BINDER. 8 Benefits of this Industry-Wide Quarterly.

TYPEFACES, EVERY



DAYS, IN A NEW PUBLICATION.

1. Makes your job easier.

The Directory brings you crisp, generous displays of the new typefaces as foundries around the world release them. So now you can have all the new and interesting typefaces — right at your fingertips — to make selection easier.

2. You can be confident you are building the most complete resource.

This Directory is the only industry-wide update service for the type community. As a growing resource, every issue adds to your library and type knowledge. Showing the faces as it does, the Directory also makes it easy to specify the look you want.

3. Helps you make better decisions.

In addition to the dozens of great new faces, there are articles by well-known type designers, an opinion and gallery section, and examples of new typefaces in action by today's top graphic designers.

4. Handy indexes help you find the right font quickly.

Six cross-referenced indexes include alphabetical listings of new typefaces by Name, Designer, Serif, Sans Serif, Script, and Display.

5. Always current.

Your directory keeps you current by sending you quarterly updates that show the latest releases from all the important foundries and designers worldwide.

6. Comes with FREE binder and tabs.

This handy 3-ring binder and tabs are yours if you respond now. They will protect your Type Specimen Pages and keep them organized, so you can quickly and easily find the face you want.

7. Charter subscriber Double Guarantee: 1. You have a 100% Money-back Guarantee. 2. As a Charter Subscriber you are always guaranteed the lowest subscription rate available.

8. FREE subscriptions to additional type industry publications: *x-height* — \$18.00 value, plus *FREE U&Ic*, plus *Electronic Publishing & Typeworld*, plus *Font & Function* (while in supply).

The best new typefaces from around the world on specimen pages that show:

- Complete alphabet
- Selection of symbols
- Text blocks showing various weights
- Text blocks showing variety of leading
- Names of other faces in the family
- Designer's name and technical data
- Resource information and 800 numbers to call to get faces
- Distinguishing characters to help you recognize the face

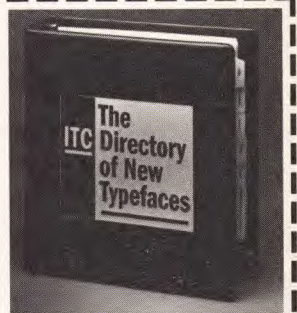


Participating foundries include:

- Adobe Systems Inc. ■ Agfa ■ Applied Arabic Ltd.
- Bitstream, Inc. ■ Carter & Cone Type Inc.
- Casady & Greene Inc. ■ Elsner & Flake ■ Emigre
- Esselte Letraset Ltd. ■ FontHaus Inc. ■ FontShop
- The Font Bureau ■ International Typeface Corporation ■ Linotype-Hell Company
- MetaDesign ■ Panache ■ Photo-Lettering Inc. ■ Stone Type Foundry Inc.
- Treacyfaces, Inc. ■ URW ■ And many more

Some of the world's newest typefaces were used to assemble this ad. Various condensations, tracking and leading techniques were used throughout, to suit the layout. Art: 'Now': Boline (Panache/FontHaus); 'NEWEST': Mantinia CC (Carter & Cone); '90': Marguerita (Letraset). Main text: TF Habitat Book (Treacyfaces). For emphasis with contrast, the heads and subheads are ITC Franklin Gothic Heavy (Adobe Systems). All trademarks or registered trademarks used are acknowledged as their owners' properties. ©1993, MMG.

50% OFF IF YOU RESPOND TODAY!



Yes, send me the 64 Specimen Page Premiere Issue, the 64 Specimen Page Issue Number 2 and the next 2 quarterly issues (making 4 in all) for only \$95 — half off the regular \$190 subscription price. I understand that if I am dissatisfied I can cancel at any time and receive a complete refund.

NAME _____ TITLE _____

COMPANY _____

ADDRESS _____

CITY _____ STATE / PROVINCE / ZIP / POSTAL CODE _____ COUNTRY _____

Please check the appropriate boxes:

- Check enclosed
- Please bill my credit card
- Visa MasterCard

ACCOUNT NUMBER _____ EXP. DATE _____

SIGNATURE _____

ALL PAYMENTS MUST BE MADE ON U.S. BANKS ONLY. CANADA ADD \$14. ORDERS OUTSIDE NORTH AMERICA PLEASE ADD \$28 FOR SHIPPING.

To qualify for the Premiere Issue and half price offer mail today with payment to:

The MMG Directory of New Typefaces
 c/o ITC
 866 Second Avenue
 New York, NY 10017

NO RISK OFFER
 100% Money-back Guarantee

Or call today 1-800-634-9325 (9:30AM-4:30PM EST). In New York State call 212-371-0699.

Or FAX your order any time to 212-752-4752.

UL3

Bob Farber—artist, designer, art director, typographer to art directors and designers, died January 24, 1993. Bob enjoyed type. He had fun, visual fun with it, especially in his years as art director of *U&I* from mid-1981 through 1986. He was particularly expert at bringing vigor and life to his typography without sacrificing readability. If his typography was always readable, it was always attractive and stimulating as well.

Bob was born in Poland in 1924, and came to the United States in 1930. He attended Abraham Lincoln High School in New York City and was influenced there by Leon Friend, as were many others who were to become outstanding graphic designers. He also spent a year studying with abstract painter Stuart Davis at the New School. It was from Davis that Bob learned how to break design molds, how to be daring with type, design and art.

Following high school Bob served as art director for several advertising agencies: Irving Serwer, Harry Serwer, Grey Advertising, and Needham, Harper, Lois & Brorby. In 1963 he concentrated on the type business and became a consulting graphic designer. In 1970 he became a partner in Lubalin, Burns & Company, which was the parent company of ITC.

Bob's many major awards came from such groups as the Art Directors Club, the Type Directors Club, The American Institute of Graphic Arts and the Society of Typographic Arts. Some of his work is in the permanent collection of New York's Museum of Modern Art.

Bob's great hobby was creating large and small three-dimensional abstractions in wood. He was also particularly sensitive to the negative shapes in letterforms.

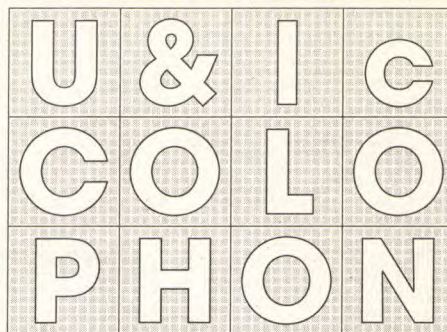
As *U&I*'s art director he was an eyes-closed designer. He would read the copy, then close his eyes and envision various layouts whole in his mind. He did not thumbnail his layouts nor develop them element by element. The concept would be fully developed in his head so that when he noodled it on paper he was not creating it, he was testing it.

Bob saw *U&I* as a one-of-a-kind challenge to an art director, a challenge with two equally important yet not always easily reconcilable goals: to create an effective layout for the reader while selling by displaying ITC typefaces in use.

Bob Farber is survived by his son Allan, his daughter Susan Frey, and grandchildren. Donations in his memory may be made to the Kidney Fund of New York.

Edward Gottschall

**Bob Farber
1924-1993**



For more than a year *U&I* has been produced electronically, using the latest desktop publishing technology. This technology has redefined the way *U&I* is designed, edited, produced and printed. It has also challenged conventional ways of defining individual job responsibilities and the needs of readers. This colophon exists to shed some light on the production of a selection of editorial features in each issue of *U&I*, and to share with readers the problems and inspiration that the new technologies offer in publishing today. Working with the design team from Paul Davis Studio, the production team responsible for these pages includes: Jane DiBucci, art/production manager, *U&I*; Clive Chiu, production coordinator, *U&I*; and designer and type consultant James Montalbano, president, Terminal Design, New York.

***U&I*, Issue 20.1, Spring, 1993
Twentieth Anniversary Issue**

COVER

Hardware: Macintosh Quadra 900; Macintosh IIx; LaserMaster 1200XL printer, Apple LaserWriter II; Linotype-Hell ChromaGraph 341 scanner using Scitex Gateway tools.

Software: Adobe Illustrator 3.2; QuarkXPress 3.11; Scitex Autoframe 5.05.

Notes and Comments: All of the type on the anniversary cover was assembled in Illustrator 3.2, saved as an EPS file and imported into QuarkXPress. The file was output using Scitex VIP 2.5 software, trapped using Autoframe, and imaged to a Linotype-Hell ChromaGraph 341 scanner using Scitex Gateway tools.

PAGES 6 AND 7

Articles: "Message from ITC," "Table of Contents," "Why *U&I*?"

Hardware: Macintosh IIx; LaserMaster 1200XL printer, Apple LaserWriter II; Linotronic imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: Type in all three features was assembled in QuarkXPress and output to film negatives via a Linotronic imagesetter. The large question mark on page 7 was created in Adobe Illustrator, saved as an EPS file and imported into Quark.

PAGE 8

Article: "*U&I* Scrapbook" (Opening Spread)

Hardware: Macintosh Quadra 900; Apple LaserWriter II; Linotronic imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.

Notes and Comments: The scrapbook logos were created in Adobe Illustrator 3.2, saved as an EPS file and imported into Quark. Because it was necessary to strip in archive artwork traditionally, the type was output to intermediate film negatives (emulsion up) on a Linotronic imagesetter. Artwork was then stripped in.

PAGE 10

Article: "Quirky Alphabets"

Hardware: Macintosh Quadra 700; LaserMaster 1200XL printer; Linotronic imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: Type was created using QuarkXPress. The half-moons of type were created in Quark using polygon picture boxes with a runaround to create wrap. Because it was necessary to strip in archive artwork traditionally, the type was output on intermediate film negatives (emulsion side up) on a Linotronic imagesetter.

PAGE 14

Article: "From Pasteup to Pixels"

Hardware: Macintosh Quadra 700; LaserMaster 1200XL printer, Apple LaserWriter II; Linotronic imagesetter.

Software: QuarkXPress 3.11, Zedcor DeskPaint.

Notes and Comments: The type was created using QuarkXPress 3.11. The computer artwork on the spread was created by opening a Quark document and taking a screen capture. The image was then edited using Zedcor DeskPaint. All other artwork in the spread was stripped in traditionally.

PAGE 16

Article: "My Darling Herb"

Hardware: Macintosh Quadra 900, Macintosh Quadra 700; Apple scanner; LaserMaster 1200XL printer, Apple LaserWriter II; Linotronic imagesetter.

Software: QuarkXPress 3.11, Adobe Photoshop, Adobe Illustrator 3.2, URW Ikarus M.

Notes and Comments: Montalbano digitized a tracing of original artwork using Ikarus M and an Aristo digitizing tablet. The salutation's fuzzy edges were added by using the anti-aliasing function in Ikarus M. The art was then exported as an EPS file, saved in Illustrator 3.2 and imported into QuarkXPress.

PAGES 32-33 and 44-45

Article: "Scrapbook" (Quotes)

Hardware: Macintosh Quadra 900; Apple LaserWriter II, LaserMaster 1200XL.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2, Scitex VIP, Scitex Autoframe 5.05.

Notes and Comments: The logo was assembled in Adobe Illustrator 3.2, saved as an EPS file and imported into Quark. The file was output using Scitex VIP 2.5 software, trapped using Autoframe, and then imaged on a Linotype-Hell ChromaGraph 341 scanner using Scitex Gateway tools.

PAGES 34-43

Article: "Scrapbook" (Various spreads)

Hardware: Macintosh IIx; LaserMaster 1200XL printer; Apple LaserWriter II; Linotronic imagesetter.

Software: QuarkXPress 3.11.

Notes and Comments: The type was created in QuarkXPress, and output directly to film negatives. Because it was necessary to strip in artwork traditionally, the type was output on intermediate film negatives (emulsion up). Artwork was then stripped in.

PAGE 52

Article: "ITC Avant Garde Gothic® Multiple Masters"

Hardware: Macintosh IIx; LaserMaster 1200 printer, Apple LaserWriter II.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2.1, Adobe Font Creator.

Notes and Comments: Type for both pages was set in Adobe Illustrator, using Illustrator's text along a path and text within a shape functions. Starting with Font Creator, a series of multiple master instances were created using the multiple master typeface ITC Avant Garde Gothic. Then a series of concentric circles were drawn in Illustrator and the letters "FONT" applied along the outer edge of the circles. To create the circular block of text, a circle was drawn in Illustrator and the text was imported into the circle, filling the shape. Once the design was finished, an EPS file was created, imported into Quark 3.11, and output to a Linotronic imagesetter.

PAGE 54

Article: "The Letter X"

Hardware: Macintosh Quadra 900; Microtek scanner; LaserMaster 1200 printer, Apple LaserWriter II; Linotronic imagesetter.

Software: QuarkXPress 3.11, Adobe Illustrator 3.2, Adobe Photoshop.

Notes and Comments: Montalbano took the RGB TIFF file containing the lip artwork provided from Paul Davis Studio and converted it to a CMYK file. He saved the silhouette mask as a clipping path in an EPS file, and imported it into QuarkXPress. The file was output using Scitex VIP 2.5 software, trapped using Autoframe, and imaged on a Linotype-Hell ChromaGraph 341 scanner using Scitex Gateway tools.

Compiled by Joyce Rutter Kaye

Throughout this colophon, trademarks are used. Rather than place a trademark symbol at every occurrence of a trademarked name, we state that we are using the names in an editorial fashion with no intention of infringement of the trademark.

